

KING KONG
THE OLD VS. THE NEW
(see page 16)

16 PAGES OF **COLOR** PHOTOS

STARLOG

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NUMBER 1

Premiere Issue — August

\$1.50

**BUILDING THE
BIONIC WOMAN**
Behind-The-Scenes

**THE FUTURE OF
SPACE: 1999**
Will The Changes Help?

DAVID BOWIE'S
New Sci-Fi Movie

LATEST NEWS
SCI-FI Movies, TV,
Books, Records, Etc.

COLLECTOR'S SECTION

STAR TREK

Complete Guide:
ALL 79 EPISODES

WILLIAM SHATNER

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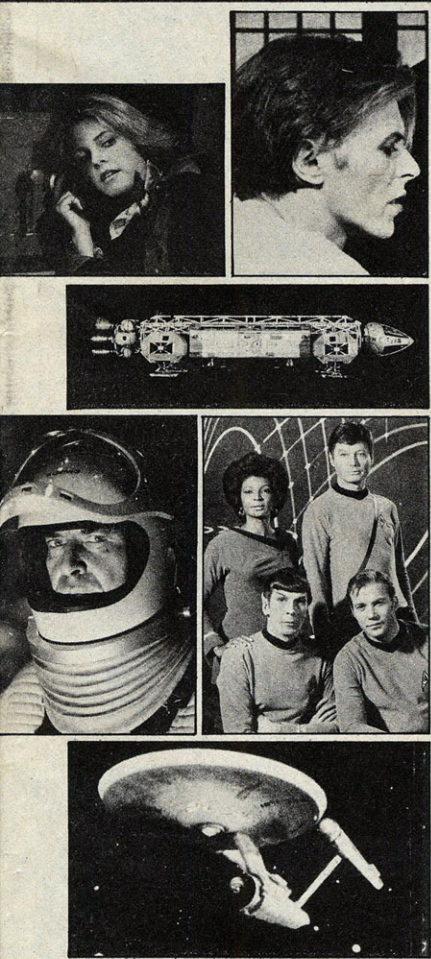
KING KONG

PRE-PRODUCTION DRAWING PREPARED BY
MARIO LARRINAGA
FOR THE ORIGINAL 1933 RKO FILM

STARLOG

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About the cover: Our striking impression of Kirk, Spock, and the Enterprise was designed by publisher O'Quinn and painted exclusively for STARLOG by the prominent illustrator, Jack Thurston.

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STARLOG Trivia Question: On the back cover of this issue, Lindsay Wagner is accompanied by what famous actor? . . . and what was the name of that episode of *The Bionic Woman*? _____

STARLOG Questionnaire:

(1) My age is _____

(2) My three favorite magazines are _____

(3) My favorite article in this issue of STARLOG is _____

(4) My least favorite feature in this STARLOG is _____

(5) In future issues of STARLOG, I would enjoy seeing the following subjects, personalities, writers, movies, TV shows, etc. _____

Name _____

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Dear Reader,

You are holding the first issue of a new quarterly magazine devoted to the field of science fiction in films and television: the realm that combines science, adventure, romance, and philosophy.

At its best, science fiction in the visual media creates worlds apart from our own, in which we can lose ourselves for a time while dwelling upon truths about the human condition that can be isolated by imagination and presented dramatically.

Good science fiction films have been around almost as long as movies have. Consider *Metropolis*, *Things to Come*, *King Kong*, *The Day the Earth Stood Still*, *War of the Worlds*, *Forbidden Planet*, and many others that make all the grade-Z horror flicks look as bad as they are. And since television's golden age, we have had both good series—*Twilight Zone* and *Outer Limits*, for example — and bad ones.

But only in recent years—perhaps dating from the landmark *2001: A Space Odyssey*—have SF films gained any wide-spread measure of respectability.

And what *2001* did for films, *Star Trek* did for television.

We have chosen to introduce STARLOG to the reading public with a spectacular special section on *Star Trek*—the most artistically successful series with continuing characters ever produced for television.

Star Trek consistently dealt with serious issues—ethics, politics, sex, technology, war, prejudice, metaphysics—within the framework of heroism and romance, while maintaining a sense of expectation . . . a sense that mankind's destiny is noble and that there is a perfectly good chance of our realizing that potential. The very format of *Star Trek* was, by deliberate intention, inspiring.

Today, seven years after *Star Trek's* final episode was first aired, the show's reruns are enjoying a fantastic popularity. I personally know actors, computer technicians, children, college students—people from every walk of life who try never to miss a telecast even of an episode they've seen half a dozen times. There's even one CBS producer I know who would rather hop aboard the *Enterprise* than watch her own CBS news program! And I can't tell you myself how many times I've seen, say, *City on the Edge of Forever*, or *The Doomsday Machine*, or *A Piece of the Action* . . .

In addition to presenting the abundant material on *Star Trek*, this issue will fill you in on the legal and artistic hassles surrounding the new productions of *King Kong*; it will take you behind the scenes of our newest successful SF television series, *The Bionic Woman*; it will explain the unusual measures being taken to improve *Space: 1999*; it will introduce you to David Bowie's new film; it will show you how to make a killer worm . . .

STARLOG will, if you're half the science-fiction enthusiast we think you are, give you worlds to think about and to look forward to.

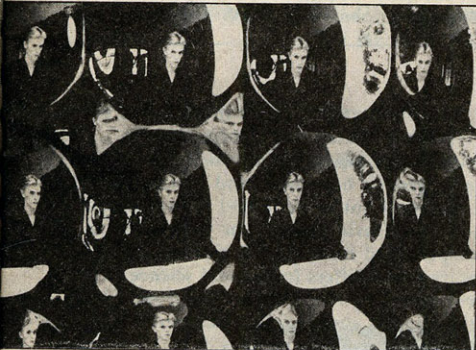
Join us quarterly as we explore both new and classic visions of the future that come to life in films and on television.

Welcome to STARLOG!

David Houston
Editor in Chief

LATEST NEWS FROM THE WORLDS OF SCIENCE FICTION

LOG ENTRIES



THE MAN WHO FELL TO EARTH

Based upon the 1963 SF novel by Walter Tevis (*The Hustler*), *The Man Who Fell to Earth* has been gathering rave reviews from all its pre-release showings. The Paramount release is directed by Nicolas Roeg (who directed *Don't Look Now* and *Performance*), and it should be in general release as this issue of STARLOG hits the stands.

David Bowie makes his acting debut in the lead, as Thomas Jerome Newton, a "pure" and innocent visitor from a drought-ridden planet who arrives on Earth to secure a permanent water supply for the folks back home. To achieve this end, his superior intelligence is used to accumulate vast wealth and power (he eventually heads a Howard-Hughes-type organization), but is finally betrayed and condemned to life on Earth; his benevolent plans a failure.

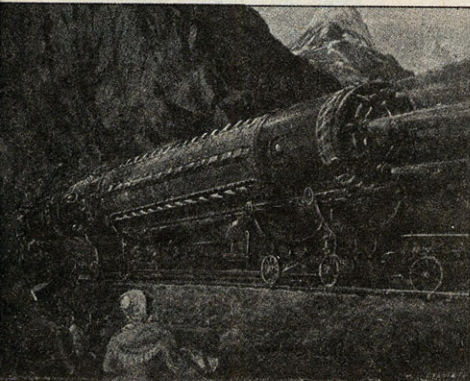
Roeg has assembled an excellent cast; beyond Bowie, the film features Candy Clark (from *American Graffiti*), Buck Henry, Rip Torn, and Bernie Casey (Mr. Casey, incidentally, played the reptilian leader in the TV movie *Gargoyles*). Adapting Tevis' novel is Paul Mayersberg, in his screenwriting debut.

Variety summed up the film this way:

"... Offbeat, brilliantly directed cerebral sci-fier. Nicholas Roeg's first film since his striking *Don't Look Now* firmly establishes the British director as one of the most talented and imaginative new filmmakers in this part of the world. His film has an intriguingly offbeat appeal as a sort of earthbound *Space Odyssey* with *Clockwork Orange* undertones—though it remains a very different film indeed.

"Visually and aurally, it's stunning stuff throughout, and Bowie's choice as the ethereal visitor is inspired. Though no one should hazard a guess on his acting future from this outing alone, his gauntly transsexual appearance is so right for the role that it will be difficult to disassociate him from it in the future"

The soundtrack album will be on RCA Records.



SF FROM AMERICAN INTERNATIONAL

Those folks who brought you *The Land That Time Forgot* have dusted off another Edgar Rice Burroughs novel and will soon present *The Earth's Core*. The novel is the first part of a trilogy of adventures set within Pellucidar, a prehistoric land at the hollow core of the earth which is reached in an "iron mole" by an intrepid crew of explorers. The cast of the film includes Doug McClure, Peter Cushing, Caroline Monro, and Cy Grant.

Following in the successful footsteps of *Westworld*, the story about an adult computerized Disneyland gone berserk, there's the new *Futureworld*, due to be released this summer. This opus is based, so the credits read, upon *Westworld*, the story that started it all, by Michael Crichton. The film stars Peter Fonda, Blythe Danner, Arthur Hill, and features another android appearance by Yul Brynner.

Even though AI has chosen to film only a "portion of the novel,"



The Food of the Gods by H.G. Wells, is a splendid choice of material for a movie. It's gigantism carried to the limit; the "food" is used to produce a chicken the size of a buzzard; some rats eat it and grow to the size of horses; etc. But the clincher comes when *people* begin to eat the substance and we end up with a world of "little people" and "big people"—and with some fascinating ethical conflicts. We have not been able to discover which "portions" of the novel the film uses, but in any case, it promises to be a shade better than all those invasion-of-the-giant-whatsit flicks. It stars Marjoe Gortner, Pamela Franklin, Ida Lupino, and Ralph Meeker.



LOGAN'S RUN

MGM has completed their multi-million dollar movie based on the novel, *Logan's Run*, by William F. Nolan and George Clayton Johnson. It's a story set in a brave new world in which there seems to be social perfection, even general happiness; and in which it has long been accepted that one must not be permitted to live beyond the age of thirty. Producer Saul David promises he will deliver an SF extravaganza about a computerized future that has an optimistic outlook. "Our 23rd Century world differs from usual science fiction where the individual is conquered by the world around him," David said. "In *Logan's Run* the humans conquer the machines. We believe that the future has room for happy endings."

The cast includes Michael York, Jenny Agutter, Richard Jordan, Roscoe Lee Browne, Farrah Fawcett-Majors, and Peter Ustinov.

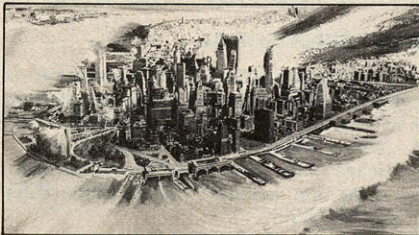
SF EXPO '76 IN NEW YORK

A science-fiction exposition, called SF Expo '76, will be held in New York City at the New York Hilton Hotel, June 25-29.

This convention boasts the most impressive guest list we have ever seen. Lectures, seminars, and small "rap" groups will feature literally dozens of the top names in SF literature today. The published list includes Isaac Asimov, Ben Bova, Lin Carter, Hal Clement, L. Sprague de Camp, Gordon Dickson, Edmond Hamilton, Barry Malzberg, Frederick Pohl, Mack Reynolds, Norman Spinrad, Gahan Wilson, Roger Zelazny—and too many more to be listed here. There are 42 illustrious names on that list!

Real collectors' items will be on sale, including original cover art from books and magazines, some dating back to the pulps!

For more information, write to Science Fiction Services, Inc., P.O. Box 862, Montclair, New Jersey 07042.



METEOR

Sandy Howard Productions/Palladium Pictures has announced the start of production on what promises to be a not-to-be-missed special-effects feast that will send statisticians to their calculators and abacuses. *Meteor*, billed as "the ultimate in terror created for world-wide entertainment," involves the crush of Manhattan Island by an impacting meteor. Their poster art shows that they are indeed thinking big. Filming is to begin this summer, presumably for winter release in 1976 or 1977. Screenplay by Edmund H. North.

STAR TREK IN WASHINGTON D.C.

The "First annual *Star Trek* Exposition of Washington D. C." has been planned for July 9-11, 1976, at the Hyatt Regency Hotel.

One of this group's special attractions will be the 11-foot original filming model of the *Enterprise*—which will be on display at the

Smithsonian Air and Space Museum. The usual events are planned—special showings of films, guest speakers, sales of collectors' items, masquerade dance, and so forth. Plans are still being firmed.

For information, contact *Star Trek Expo*, P.O. Box 3127, Falls Church, Virginia, 22043.

WHEN WORLDS COLLIDE TO BE REMADE

With a whopper of a production budget, Universal and Paramount will jointly remake George Pal's classic *When Worlds Collide*. It has just been announced that *Jaws* man Stephen Spielberg will direct the film.

WONDER WOMAN LIVES!

Although ABC did not include *Wonder Woman* in its recently announced line-up of fall TV shows, the powers-that-be there evidently intend to keep it warm enough to rush in as a replacement. In the spring, two additional hour-long episodes were made and scheduled for showing in the *Bionic Woman* slot on Wednesday nights.



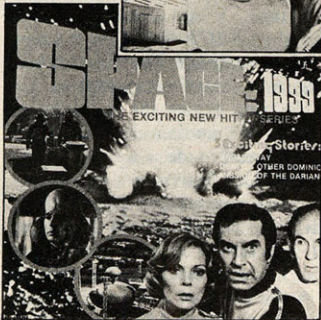
MUSIC

SPACE: 1999 - RECORDED CONFUSION

There are two new albums of music and drama from *Space: 1999* — and one must be careful not to confuse the two! Both have Landau/Bain covers with essentially the same colors and typography, but one is an album of music — excitingly recorded with full orchestra — and the other is a group of dramatizations with voices other than those of the TV show stars, made expressly for children. *Caveat emptor!*

The orchestral album — of music composed, arranged and conducted by Barry Gray — is on RCA, number ABL 1-1422.

The three dramatized stories are on Power Records, number 8162.



STORIES

SF ACADEMY AWARDS

The 200-member Academy of Science-Fiction, Fantasy and Horror Films gave top honors to *Rollerball*, *Doc Savage*, and *Young Frankenstein*, naming them the best films in their genre for 1975.

This was the third annual presentation by the Academy, which met in February at the Vanguard Theater in Los Angeles.

Other awards included: best actor—James Caan in *Rollerball*; best actress—Katherine Ross in *The Stepford Wives*; best supporting actress—Ida Lupino in *The Devil's Rain*; best supporting actor—Marty Feldman in *The Young Frankenstein*; and special awards were given to producer George Pal for *Doc Savage* and producers Richard Zanuck and David Brown for *Jaws*.

(Continued on page 67)



by ISOBEL SILDEN

The now-famous bionic lady is, in the words of her creator, Kenneth Johnson, "the bride of Frankenstein." That hardly does her justice. How many everyday girls do you know with legs which permit her to run like sixty legs, a left arm with the clout of a headache ball, and a right ear more sensitive than an olive in a CIA martini? To top it all off, she is portrayed—on ABC-TV every Wednesday night—by beautiful Lindsay Wagner, a talented actress who manages to keep the superhuman Jamie Somers vulnerably human.

To review what has gone before, in case you've been sealed in a cryogenic tube, it all started back in 1973 when ABC brought forth a new TV show entitled *The Six Million Dollar Man*, starring Lee Majors.

Television critics the nation over snorted, but audiences soon found the show and made it a hit. Ratings zoomed. Our hero was a practically invincible government agent whose body was "recreated" via *biological* and *electronic* (hence the term *bionic*) science after he was chewed up in the crash of a re-entry vehicle he was testing for NASA.

ABC viewed their creation, decided they had done well, but resolved to make bionic Steve Austin more human and sympathetic.

That's when Kenneth Johnson . . . but let's let him tell it.

Kenneth Johnson is barely past his thirtieth birthday and had accomplished quite a lot prior to his association with Jamie Somers.

He was born in Pine Bluff, Arkansas and educated in Olney, Maryland—25 miles from Washington,

THE BIONIC WOMAN

Creating a Cyborg for the '70s

D.C.—where as he puts it: “My classmates were farmers’ children and those of Cabinet officers.”

He was graduated from Carnegie Tech in Pittsburgh, where some of his classmates in the drama department were Frank Converse and Robert Foxworth.

The year was 1964: Johnson was graduated as a full-fledged producer-director, and commenced his show business onslaught in New York where he worked on WCBS and WPIX producing local specials. In 1966, he became associate producer of the Mike Douglas show, during which period the show won an Emmy Award. In 1968, he was asked to direct Richard Nixon’s television campaign. Instead, he came west to Hollywood and became the maven of the game shows—producing and directing them by the dozens.

“I was typecast, and this was not why I had graduated from Carnegie Tech. I had to get out of my rut, so I made the decision to stay home for a year and become a writer. My income went from a respectable five-figures to poverty-level, but it worked.

“I met Harve Bennett, who was producing *The Six-Million Dollar Man*, for which he needed scripts.”

Parenthetically, in between his game-show-producing stints, Johnson had written TV episodes for *Adam 12* and the short-lived Lorne Greene series, *Griff*. Bennett had produced the first Johnny Carson daytime shows, and understood Johnson’s need to get out of his creative rut.

“So, I suggested the ‘Bride of Frankenstein’—give him a bionic

woman; and everyone liked the idea. I went home and wrote the script in a week.”

(Author’s note: this is unheard of, completing an hour-long TV script that rapidly. The creator was obviously inspired!)

“I brought the script in. Everyone said ‘Fine, go home and take another week: we want a two-parter.’”

Johnson has a keen sense of humor. So obviously does Bennett.

Both men are intensely hardworking, low key, quick to laugh and rapid at running with commercially viable ideas. The success of both shows has proven that.

The Six-Million Man had been top-rated from the outset, and his *Bionic Woman* zipped into the top ten, where they have both remained ever since.

Why did it work?

“It gave Steve a deep romantic relationship with an exciting, attrac-



“I don’t want the character to turn into a Wonder Woman type,” says Lindsay Wagner of her role; “I want to keep her as *real* as possible.”



"Most importantly," says *Bionic Woman* creator Kenneth Johnson, "we want Jamie involved in hard adventure. Her limitations? 'Whatever we decide they are.' Here are four shots taken on location with Lindsay Wagner as Jaime Somers.



tive woman. Originally, I had felt he was lacking in humor, and some of the reviews said the same thing. Actually, Lee had to grow into the part, as all actors do. The show worked, just the same, because we have always admired super-heroes.

"With Jaime Somers introduced at the end of the first season, she gave the women a hero to root for and to identify with. I designed her as the complete woman. She is not self-conscious, or a second-class citizen. She is a very together woman. She had been a tennis pro, now she teaches sixth and seventh

grades at a school in Ojai. We are injecting satire and humor, as you know.

"I was very pleased, walking by a school playground just this week, and noticed some little children running in slow motion. The little boy said 'I'm the six-million-dollar man,' and the little girl retorted: 'I'm Jaime Somers.'"

It is a source of tremendous pride to Johnson that children can identify with his creation and respect her. He is the parent of three—two boys, 12 and 6, and a girl 9. At the end of the first introduction of the *Bionic*

Woman, daughter Juliet Johnson wept bitterly, when Jaime died. Death was due to a combination of her rejection of bionics and a cerebral hemorrhage.

"I had to bring her back very carefully," Johnson laughed. One gets the impression his daughter would never have spoken to him again, otherwise. Neither would Universal Studios, under whose aegis the series is made.

"I decided to treat her with cryogenic therapy and neurosurgery. A few weeks later, quite coincidentally I met a NASA scientist and a



neurosurgeon. I posed my hypothetical problem to them, asking what procedures they would have followed had this been an actual circumstance. They both agreed with my handling of the case!" he said triumphantly.

Next week, brain surgery? Hardly. Johnson is not only aware of his limitations, but also the intelligence of his audiences.

"I am dealing in science fact, rather than science fiction. The difference? What is *really* here. I take it only a half-step beyond so people will say, 'Oh yes, I've heard of

cryogenics.' I want it to be believable. We do not deal in a 'time-warps.' We keep it credible," Johnson repeated.

Interestingly enough, there are bionic parts currently in existence in humans around the world, even as this is written.

"There is a \$2300-arm on a man, which can pick up a cup of coffee and hold a newspaper. As yet, he has no feeling in the arm. The scientists who supplied us with this information have assured us that next year he will have feeling. Wright Patterson Field in Ohio is replacing parts of people right now. Will there ever be a *totally* bionic person? No." Johnson corrected the premise. "You wouldn't have a person then: you'd have a robot."

That the show is taken seriously by scientists is rewarding to him: "We get letters from scientists. Recently one enclosed silicone chips, explaining that they were instrumentation to be used inside people."

Brave new world indeed, and totally possible. Los Angeles scientist Mike Honigman, of Human Ecology and Follicle Bionics Inc., has been working in the field of bionic devices to replace human organs in appearance and/or function for years. His is the result of heavy aerospace technological research, dealing with phantom nerve endings felt by amputees. The research now has diversified into bionic hair for balding men, thus proving that what man can envision can indeed come to fruition.

"One of the episodes of *Bionic Woman* was used as a teaching tool at Harvard University," Johnson continued, "as an example of male and female models in the proper use of power. Yes, I'm very proud of this.

"Gene Roddenberry once told me that *Star Trek* gave him a chance to philosophize. If I can make our shows convey a message like a morality play, I'll be very content. I keep remembering Emily, in *Our Town*, saying—'Doesn't everyone realize how beautiful life is?'"

His deep-set blue eyes looked far away into other countries for a moment. He was no longer the epitome of a Hollywood producer, with his long-at-back sandy hair, his carefully-trimmed beard, slim jeans, windbreaker, and tennis shoes. He was a god of sorts, creating people to

do good in a confused world.

"As a kid" he admitted, "I read all the science fiction I could—H.G. Wells, Asimov, Heinlein, all of them."

It has rubbed off, and translated well into television. "Most importantly we want Jaime involved in hard adventure. Her limitations? Whatever we decide they are," he chuckled. "For instance, she can jump as high as a two-story building, but not a three-story. She is human and there is vulnerability within, beyond those wires and steel. We have her running in slow motion to indicate speed. But she has humor, too. In one show we have her lifting an oven off a truck. 'Steve's' father says 'That's really impressive,' and she smiles, saying 'It impresses me too.'"

It ties in with Lindsay's own evaluation of the character, when she said, "I don't want the character to turn into a 'Wonder Woman' type. Jaime leads a double life as a teacher and a secret agent, but I want to keep her as 'real' as possible. She is a sensitive, warm, human woman. She is very feminine. After all, the only bionic parts about her are the legs, arm and the ear."

Lindsay can even handle with equanimity some of the less-than-hilarious jokes that have been made about her character. Consider:

There once was a woman bionic,
Whose story was rather ironic,
When her counterpart kissed her,
She blew a transistor;
Now relations are strictly
platonic.

As evidence of Kenneth Johnson's total involvement with the fast-moving world of science *fact*, he has in the works a show for the 1976-77 season involving biofeedback with a "Sam Jaffe-type guru who will work closely with Jaime," he reported with satisfaction.

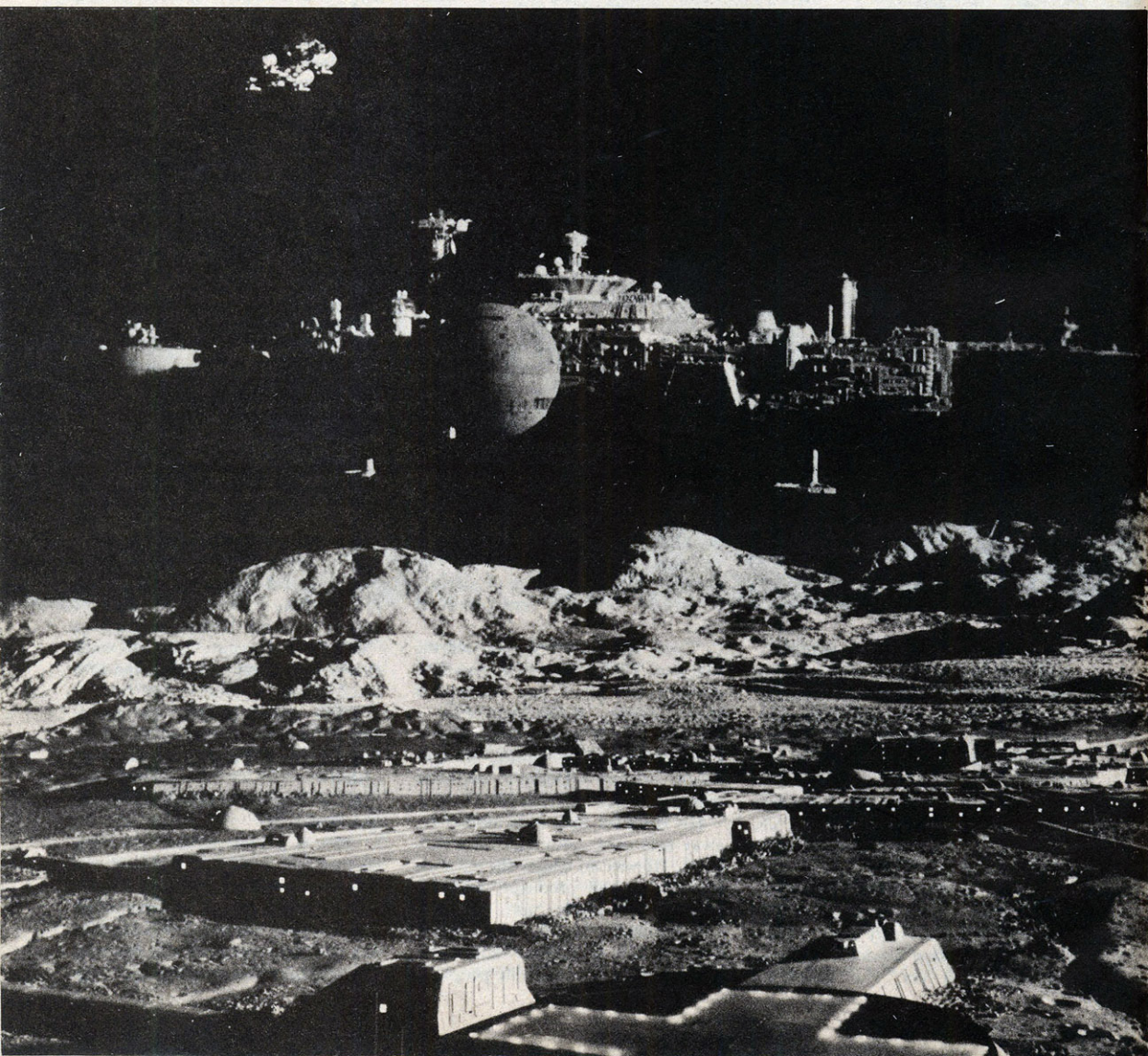
There remained but one unanswered puzzle. About that name, Jaime Somers? How did he come up with it?

He is so glad someone asked the question.

"She is a real person," he proclaimed proudly. "I produced the killer-whale shows for Sea World, and we worked with a water skier named Jaime Somers. I decided that was the ideal name for our heroine. The real Jaime is very pleased." ★

SPACE: 1999

RADICAL CHANGES FOR THE SECOND SEASON



By DAVID HOUSTON

From a conversation overheard on a New York crosstown bus, between a sophisticated-looking woman (probably an actress or a model) and a notebook-toting young man (probably a college freshman or highschool senior):

"... dumb thing Channel 11 did, they put *Space: 1999* on right after *Star Trek*. It makes *Space* look sick!" he said.

"I couldn't agree more. Why, half the time I can't understand *Space: 1999* at all. I don't even know what they're trying to say," she replied.

Yeah, usually; but did you see that great episode with Leo McKern about—"

"I did. It was called something like *The Infernal Machine*. Much better than usual."

"And how about the time-warp one where . . ."

People continually complain, including critics, but they watch anyway. For all its shortcomings, *Space: 1999* is a hit.

It has more going for it than its superb visual effects. The Jules Vern-like notion of the traveling moon makes it different from almost any other SF adventure. A spine-chilling aspect of uncertainty underlies all the episodes precisely because the astronauts of Moonbase Alpha are traveling out of control and have to cope with unchosen conflicts. The acting style underscores the reality and seriousness of the bizarre futuristic situation; and while acknowledging human fallibility, the characterizations nevertheless present a semi-heroic picture



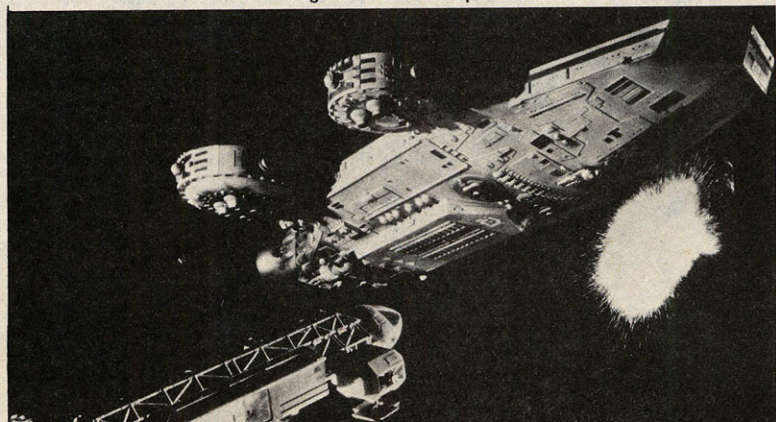
Above: Barbara Bain and Martin Landau (Dr. Helena Russell and Commander John Koenig) in the episode "The Full Circle." They will become more romantically involved in the new season.



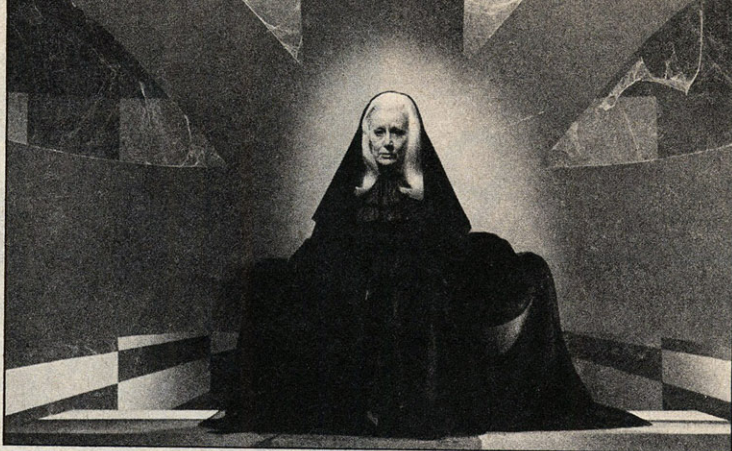
Above and right: Catherine Schell will play Maya, a "resident alien" on Alpha with strange powers of molecular transformation. At right, she appears in her normal earthling guise.



Below and opposite page: Brian Johnson is the special effects wizard who has created the incredibly realistic and detailed sets and sequences such as the battle between an Eagle and an alien spacecraft below.



Right: Margaret Leighton appeared in the episode "Collision Course." Due to Gerry Anderson's ability to get such quality actors as Miss Leighton, stories are rendered fit for viewing.



Above: Martin Landau portrays Commander John Koenig. Below: Barbara Bain plays Alpha's medical officer Dr. Helen Russell.



of humanity.

But the complaint of the sophisticated woman quoted above is a common one. The stories often don't make sense. In the end we are told that the questions that have led us through the hour of unintelligible actions have no answer. Or worse: that science is incapable, ever, of delivering answers.

The actors, even though they have mastered a non-campy heroic style, often have such bad lines to deliver that we can only suspect them of improvising or "tossing off" the dialog. And their very intensity—usually a virtue in SF—is so omnipresent that they are not well-rounded human beings.

Astonishingly enough, even though the show as it stands is a hit, the producers have undertaken a major overhaul for the show's second season. The changes suggest that the show's creators have grasped the shortcomings of *Space: 1999* and intend to do something about them. If they succeed, *Space: 1999* might well become an excellent show worthy enough to follow *Star Trek* on television.

Here's the good news:

Recognizing that the show's biggest trouble is in the literature department, *Space: 1999* has hired Fred Freiberger to be story editor.

Freiberger is an SF writer himself, and a producer/screenwriter who has contributed his talents to such ventures as *Star Trek*, *The Wild Wild West*, *Petrocelli*, *Starsky and Hutch*, and thirteen feature films. Among his first accomplishments for *Space: 1999*, he recommended *format* changes in the show:

He has redrawn the characterizations of all the principals to make them more well-rounded. He has added two new running characters—an heroic adventurer to be played by Tony Anholt, and a "resident alien" with powers of molecular transformation (she can be an object or a person or an alien life form at will) to be played by Catherine Schell, of *Return of the Pink Panther* fame.

Freiberger has insisted that humor be used more liberally, that human conflicts be stressed, that Martin Landau and Barbara Bain play lovers who are clearly devoted to one another, and that the stories—however wild and way-out—be intelligible and believable.

With his background in science-fiction, we can also hope that the excruciating lapses in accuracy (such as a lighted surface on the moon when a sun is nowhere within a dozen light years) will be eliminated.

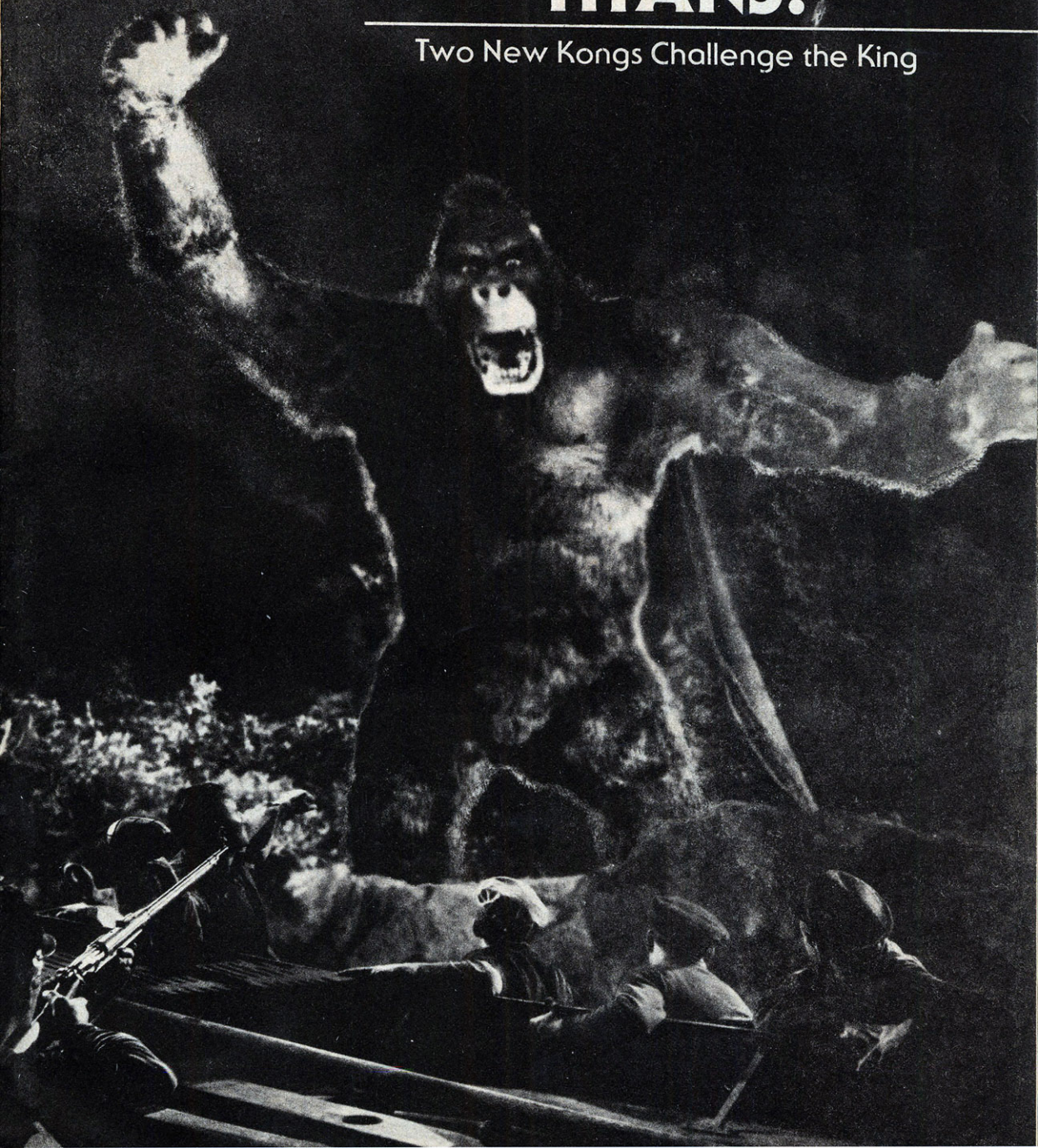
The production budget has been increased too, from their record-breaking \$6,500,000 for the first season to a whopping \$7,200,000 for the second. Let's hope the extra money goes for scripts.

Perhaps *Space: 1999* will improve with age. They're certainly going about things the right way. Many a producer would rest on commercial success and say, "Why tamper with a good thing?"

It is to their credit that Gerry Anderson and his production staff want a product that is not only a money-maker, but is *good* as well. And of course a *good* show will last forever and make lots more money. Everybody wins. ★

BATTLE OF THE TITANS!

Two New Kongs Challenge the King





The new incarnations of Kong are competing with a visual masterpiece. The special-effects work shown here reveals the great attention paid both to realism and to artistic composition. Kong attacks the villagers . . . Kong lifts a bridge . . .

by GARY GIRANI

Ln one of the most talked about legal hassles in the movie industry's history, both Paramount and Universal have simultaneously claimed remake rights to Merian C. Cooper's immortal *King Kong*, and, at press time, plans for two separate incarnations are underway.

Following the seemingly endless run of "disaster" movies, what better vehicle for way-out escapism can there be than the tale of a 50-foot-tall Beast tearing asunder the greatest city in the world in search of his Beauty? While many conservative film aficionados may flinch at the prospects of an updated *Kong*, the time is commercially right for this sort of wild venture. So it is not terribly surprising that the idea occurred to two major studios at roughly the same time. The surprises emerged when it became imperative to decide who has the right to do what.

Ironically, RKO Pictures (the original film's distributor) never officially renewed their copyright for *Kong*, but after interest was expressed in a remake, a renewal of sorts was mysteriously "uncovered" by the Library of Congress. Adding to the confusion, the novel on which the

movie was based is in the public domain.

Yet despite Universal's seemingly clear field, RKO filed a suit against the studio for copyright infringement and asked for an injunction to keep their movie from being made.

Universal, meanwhile, sued RKO and Paramount's producer, Dino De Laurentiis—who, in turn, filed a \$90 million countersuit against Universal and attacked the latter studio with a second injunction.

What the eventual outcome of these court cases will be is still far from certain, but there is at least one bottom line to the battling: it was recently determined that Universal's right to the *Kong* property was derived from a verbal agreement with an RKO representative, whereas Paramount and De Laurentiis possess the far more persuasive argument of the written contract. So with little more than righteous indignation behind them, the Universal folk have reluctantly agreed to delay production and release of their version until 18 months after Paramount has hit American audiences with theirs.

Already talk of Universal's "throwing in the towel" is seeping through the film fan grapevine. If



this should happen, it would be a great shame. For based on all information received thus far about the two super-productions, it seems likely that the Universal *Kong* would be the superior product.

THE UNIVERSAL *KONG*

Perhaps the single most important contribution to *Kong's* lasting success was the incredible visual magic provided by the late Willis O'Brien. O'Brien astounded 1933 audiences with the most effective technique yet devised for depicting gargantuan creatures: a procedure called stop-motion animation. This process is almost identical in principle to cartoon animation, except that a three-dimensional miniature is employed rather than a series of drawings. With numerous moveable joints, the miniature is moved a fraction of an inch and then shot with a single frame. The procedure is repeated until the frames, run in succession, create the illusion of the model's fluid movement.

O'Brien pioneered this process with his silent version of Doyle's *The Lost World*, brought it to full dramatic force in *King Kong*, then applied it in lesser productions like

Son of Kong, *Mighty Joe Young*, *The Giant Behemoth* and *The Black Scorpion*, films noted primarily for their special effects.

Pupil to O'Brien and an accomplished animator in his own right is Ray Harryhausen, who developed his own variation of the stop-motion technique ("Dynamation") for use in *The 7th Voyage of Sinbad*, *First Men in the Moon*, *Jason and the Argonauts* and a host of other well-received fantasy films. Harryhausen has long expressed interest in handling the effects of a *Kong* remake; curiously enough, although considered top man in his field, he'll never even get near the project.

To develop the creative visual illusions of Universal's projected *Kong*, a lesser known artist named Jim Danforth was recruited. Danforth, like Harryhausen, is a great fan of Willis O'Brien and an expert in the field of stop-motion photography. At age 35, he has received two Academy Award nominations (Harryhausen, in the business since the mid-forties, has yet to receive one) and is responsible for the effects, in part or whole, of the following major films: *The Time Machine*, *Jack the Giant Killer*, *Wonderful World of the Brothers Grimm*, *Seven Faces of Dr.*



Kong saves Ann from a pterodactyl . . . Kong is puzzled by Ann's terror . . . While the original story of *Kong* is in public domain, the prehistoric beasts used in the RKO 1933 original are covered by copyright. There'll be new beasts in the new films.





Kong holds their lives by a thread . . . Kong on display — the dreaded beast suddenly sympathetic and an object of pity, while our heroes seem cruel, heartless.

Lao, *Master of the World*, *Flesh Gordon*, *When Dinosaurs Ruled the Earth*, and the science fiction television series *Outer Limits*. Many fans consider Danforth's stop-motion techniques to be the finest developed.

Although production on Universal's *The Legend of King Kong* has indeed stopped, at least for the time being, Danforth is still on the studio payroll and is busy developing "alternate" prehistoric monsters for the giant gorilla to wrestle.

Incredibly enough, using the same type dinosaurs that appeared in the 1933 production would be an infringement of copyright, so in addition to substituting the reptiles, Danforth has also made plans to include a wide variety of worms, crabs and other original though no less awesome adversaries to pit against the King.

Like the marvelous special effects, other production credits for Universal's Kong are impressive. Handling the directing chores is Joseph Sargent (*The Taking of Pelham 1 2 3* and *Tribes*) from a script set in the 1930's, by Bo Goldman. The studio also plans to use the original film's music score composed by Max Steiner, and has reportedly hired

Fay Wray for a cameo appearance.

Casting is still somewhat up in the air, although Susan Blakely was approached during the filming of *Rich Man, Poor Man* and is a possible candidate for the role of Ann Darrow. An unsubstantiated report has the cigar-chomping Lt. Columbo, Peter Falk, playing the rousing role of Carl Denham, Kong's showman captor. The thrilling climax to the film, the airplane onslaught atop the Empire State building, is to be filmed in Sensurround, the Oscar-winning audio gimmick introduced in Universal's *Earthquake*.

THE PARAMOUNT KONG

Across town at Paramount, Dino De Laurentiis' remake, *King Kong: The Legend Reborn*, has less going for it. Principal worry among film buffs is the odd choice of special effects. De Laurentiis threw out the idea of using stop-motion photography after considering the time-consuming aspects of this process, and instead whipped up a Kong-sized mock-up of the gorilla, computer controlled, at a cost of 2 million.

The 40-foot-tall robot (probably the largest studio monster prop ever



conceived) is to be placed atop the World Trade Center building for the obviously revised climax.

Eye-witnesses have claimed this "Mechani-Kong" looks "dumb." Rumors also persist that the studio is having trouble operating the thing, as the two *right* arms developed for it (apparently to save the cost of creating a separate mold for a left arm) are incapable of scaling buildings. Again, only rumors.

What isn't a rumor, however, is that producer De Laurentiis stirred up a racial hornet's nest when he asked black males to try out for the role of Kong by jumping around in a bent over position while wearing a monkey suit. De Laurentiis apparently hopes to supplement the robot's performance with the suits and black actors, provided he survives the lambasting from angered racial groups.

Elsewhere at Paramount, production credits are serviceable, though not particularly inspiring. Miscast are Jeff Bridges and Charles Grodin in the two male leads, and an unknown named Jennifer Lange has been signed to play Ann Darrow. Lorenzo Semple Jr.'s script, although based on the 1933 RKO film, is updated to a contemporary

setting (ergo the World Trade Center death scene).

To his credit De Laurentiis has publicized his upcoming *Kong* well. A full-page ad of the poster artwork (showing the ape crunching airplanes atop the Trade towers) appeared in the November 30th issue of *The New York Times*, and thousands responded to Paramount's offer of a free souvenir from the movie; an 8 x 10 black-and-white glossy of the poster artwork.

Announced for speedy release in the Fall of 1976 the Paramount/De Laurentiis film may surprise moviegoers with some satisfying new effects, although mock-ups of any kind so far always have proved inferior to animated miniatures, the latter technique affording a range of changing expressions and movements simply impossible to attain with life-sized dummies.

As commercial hopes for De Laurentiis increase, stronger odds against Universal's version being lensed at all are mounting. We have recently learned that representatives from Universal are negotiating for a percentage of the Paramount *Kong*, a sure sign that U's interest in doing their own monster movie has dissipated. ★



Top: Fay Wray, who was Ann in the original, shows the actual height of the Kong miniature, in a recent photo. Below: the spectacular and tragic end of *King Kong*.

Promotional art for the Paramount *Kong* shows the updated finale atop the World Trade Center Towers.



SQUIRM

Importing Giant Worms
for Maximum Slither



When you were younger, did your dad ever talk you into a fishing trip and give you the task of baiting the hooks? It is surely one of the most repulsive jobs ever invented . . . threading a live worm securely onto a sharp curved hook, carefully impaling that slimy, wiggling creature so that it continues to struggle for its life even after being dropped under water. It's enough, even now, to make a sensitive grownup squirm.

A new movie is on its way to theaters around the country that will offer these helpless creatures their revenge. And if the little worms used for baiting fish hooks give you the creeps, the large sandworms used in *Squirm* will probably have you running up the aisle.

The sandworm has a flat appear-

ance, with obvious segments, lustrous coloring, and usually grows to a length of ten to eighteen inches. Sandworms have been reported more than four feet long. The breed is voracious, feeding mostly on other worms by seizing its prey with jaw and teeth. Yes, teeth. The proboscis, which is partly withdrawn inside the body, has teeth that are saw-shaped pincers, operated by powerful horny jaws set back in the throat.

Fortunately, you are not likely to come face to face with one of these eerie worms, since they are repelled by light and come to the surface only on very dark, damp nights. That is . . . under normal circumstances.

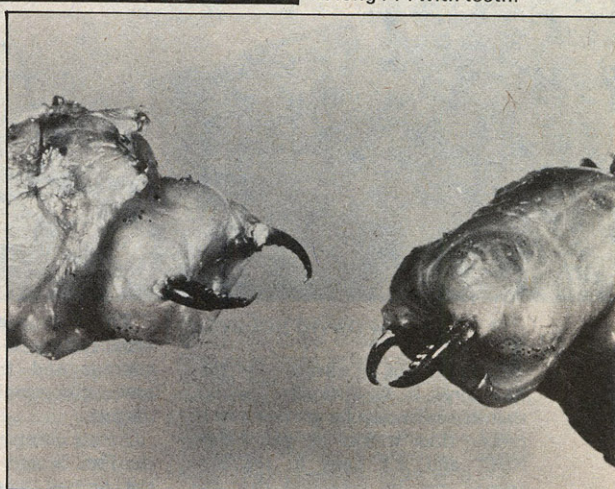
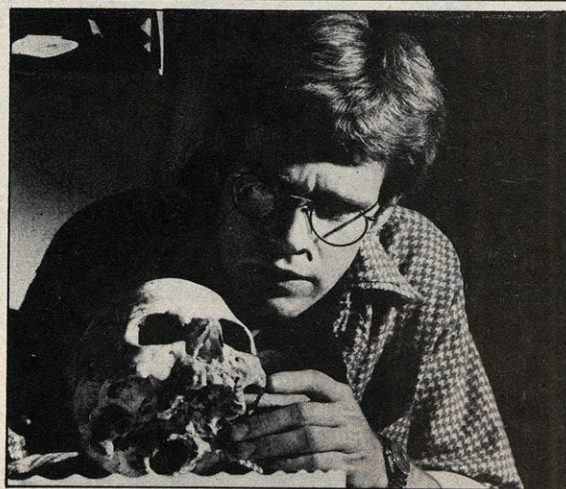
In the Lansbury/Beruh production of *Squirm*, a sudden electrical storm strikes the rural sea coast town of Fly Creek, Georgia. High winds

send power lines plummeting into the muddy swamp-like earth, and millions of amps of current are pumped into the ground. All power to the town is cut off, and during the period that follows the storm, the citizens of Fly Creek experience what scientists believe to be one of the most bizarre (and terrifying) freaks of nature ever recorded.

The story, of course, is fiction, but director/writer Jeff Lieberman based his script on several true news items, one of which told of a Millipede migration: ". . . wormish bugs with scores of legs . . . in search of food and moisture . . . several houses in Floyds Knob, ten miles northeast of Louisville, Kentucky, happened to be in the way, and the Millipedes were not inclined to take a detour. There were so many of them that a



Opposite page: According to his dental charts, that man was alive yesterday! *This page:* Actor R. A. Dow falls into a pulsating sea of killer sandworms; Actor Don Scardino discovers the truth about the rampaging worms which are awful creatures (and really exist) that can grow up to four ft. long . . . with teeth!



man could kill a hundred with one stomp of his foot . . ."

In *Squirm*, the worms are driven into a frenzy by the electricity, and during the dark of night, they begin moving through the small town . . . appearing in the most frightening places. The "shower scene" in this movie equals *Psycho* for sheer terror.

Filmed on location in Port Wentworth, Georgia, the hundreds of thousands of live sandworms actually used in the production were flown in daily from Wiscasset, Maine. They were "housed" at the University of Georgia's Oceanographic Institute on nearby Skidaway Island. While in the Institute's worm bins, awaiting their day before the cameras, the worms were given careful study by the scientists eager to examine a variety not indigenous

to Georgia.

One of their discoveries, that the sandworm apparently destroys sludge and pollution in the Savannah River, is the subject of a rush research project being continued after the movie company has left.

For the final sequence of the film, over 250,000 live worms were used, and the local Boy Scouts were called upon to help handle them. The young men worked with the "worm wrangler" from the Institute and received merit badges for their participation.

These youngsters were particularly fascinated with the grotesque makeup of actor R.A. Dow, who has dozens of worms attached to his face and torso in the film. Other special effects in the film should keep sci-fi/horror fans who are not squeam-

ish, delighted.

Of interest to movie music freaks is the fact that composer Bernard Herrmann (*Psycho*, *The Day The Earth Stood Still*, etc.) was scheduled to create the score for *Squirm*, and was ready to leave for New York within the week at the time of his death last December. Robert Prince stepped in and conducted his own full-orchestra score in England for the soundtrack.

Following in the footsteps of giant gorillas, tarantulas, ants, serpents, and various other screen monsters, it is a lesson to filmmakers that the most innocuous creature in our garden can be used to instill sheer terror. *Squirm* promises to be a carefully-made example of the "everyday" turned into an unendurable nightmare.

Star Trek

Past, Present and Future



by DAVID HOUSTON

It's really not so phenomenal that *Star Trek* is fantastically popular, that its audience is far greater now in reruns than it was on prime-time NBC; and it's hard to see how anyone can be surprised that the show has millions of staunch fans all over the world.

The real phenomenon is that it ever came into existence in the first place.

In the beginning, back in the mid '60s, *Star Trek* had everything working against it. Science fiction had the reputation of being juvenile, low-grade nonsense (due in large part to so many juvenile, low-grade SF movies). Specifically, SF was spurned by the TV moguls who felt morally certain it could never appeal to the mass market of television.

To argue that SF has great potential for expressing ideas and ideals was futile. That only made matters worse, because the powers that were (and largely still are) at the networks aimed to service an audience with an eighth-grade mentality. "None of that intellectual crap for us!"

22

The history of the making and broadcasting of *Star Trek* is one of courage and frustration, integrity and compromise, delight and disgust.

Astute observers have noticed that the First Season was largely superb, the Second was uneven, and the Third was sometimes actually bad. There are reasons for this. The incurably cynical would say it was inevitable.

Roddenberry said, even before *Star Trek* left the drawing boards: "The television writer-producer faces an almost impossible task when he attempts to create and produce a quality TV series. Assuming he conceived of a program of such meaning and importance that it could ultimately change the face of America, he probably could not get it on the air or keep it there!" (From *The Making of Star Trek*, by Stephen E. Whitfield and Gene Roddenberry)

His words turned out to be prophetic.

In 1960, Roddenberry formulated the idea of a show about a "wagon train to the stars," a starship with a mission to "explore strange new

worlds, to seek out new life and new civilizations, to boldly go where no man has gone before." Even back then, as a working title, he was calling the idea *Star Trek*.

Over the next five years, he developed and refined the concept until, when he felt the time was right, he approached Desilu Studios with the idea, proposing that a pilot be prepared. It was a daring thing to suggest, but the time was right for Desilu too: they were faltering financially and needed a splashy idea for a pilot.

It was obvious that a *Star Trek* pilot would be expensive, but Desilu executive Herb Solow liked the idea, and committed his studio to seeing it through.

Out of five story ideas submitted to them, NBC selected the one they liked best, *The Cage*, and indicated a willingness to review a pilot made from it.

The half-million-dollar original budget was exceeded, the pilot was committed to film, and NBC rejected it. They said it was too intellectual, that there wasn't enough action. (*The Cage* was later used as a basis for a two-part story, *The Menagerie*, which won the International Hugo

Below: De Forest Kelley had been type-cast as a villain until Gene Roddenberry spotted him and asked him to read for the role of Dr. Leonard McCoy. Roddenberry even suggested a new hair style for De Forest to complete his new image on *Star Trek* as the witty-wise country doctor.





Award for best SF dramatic presentation of 1966.)

So, somehow, Roddenberry and Desilu found a way to prepare a *second* pilot. It was the first second try in television history.

It wasn't easy to second-guess the network "bankers" who had a life-and-death say over the pilot. What did they mean by "action"? How intellectual is "too intellectual"? How much compromise could the *Star Trek* concept tolerate, before it would degenerate into a worthless space opera (like *Lost in Space*)?

The network wanted Roddenberry to ditch his number one officer (played by Majel Barrett) because the audience, allegedly, would not accept a female second-in-command. That was workable under the format, so Roddenberry complied. But they also wanted him to dump Mr. Spock—because Spock looked like the devil and might offend religionists in the audience (!). This Roddenberry would not do. Finally, they acquiesced and let him keep the alien freak.

(Later, network executives were to clamor for more Spock-oriented stories because the Vulcan proved

unaccountably popular.)

The second pilot, *Where No Man Has Gone Before*, was completed. (It was later aired as a First Season episode.) Although the cost was less than the budget of the first pilot, it far exceeded allowance—further whittling away at Desilu's financial state, further eroding Roddenberry's endurance.

But NBC bought it.

Then the troubles really began—and multiplied as prolifically as tribbles.

Since 1966, television censors have let up a bit; things can be done, said, and shown now that were verboten then. But even back in the Dark Ages of the mid '60s, there could have been no way the script artists could have foreseen and avoided plot-mangling directives like those which were handed down from the Program Practices department at the network:

"... Please try to find some other way for Van Gelder to subdue the Crewman, since a knee in the face would be considered brutal."

"... Please delete the underlined in Janice's speech: 'I'm a damned attractive female.'

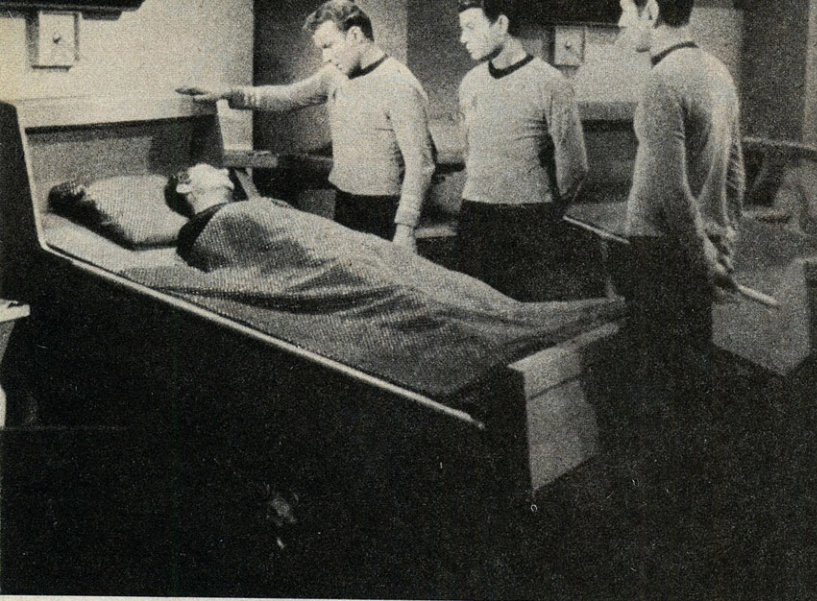
Above: In the pilot for *Star Trek* entitled *The Cage*, Leonard Nimoy was cast as science officer Spock. Majel Barrett was the first officer, Number One, and Jeffrey Hunter was Captain Christopher Pike. Later the episode was incorporated into the new *Star Trek* with William Shatner as Captain Kirk. *The Menagerie* dealt with the incidents aboard the *Enterprise* while Pike was captain and used *The Cage* as the story within the story. Note the changes in the uniforms—pictured are the originals, which used a metallic material and were not as fitted as the later models. Even the phasers went through changes, becoming more compact, looking less like a conventional twentieth century handgun.

"... Since you are portraying hypnotism as a legitimate medical tool, Van Gelder should be hypnotized by Dr. McCoy rather than Mr. Spock.

"... Keep in mind that portion of the NAB Code which states, 'The use of visual or aural effects which would shock or alarm the viewer... are not permissible.'"

(From *The Making of Star Trek*)

And the *Star Trek* production staff had plenty of problems of their own as well. In a totally invented universe, everything had to be reasoned



Above: The sick bay aboard the U.S.S. Enterprise. The beds, which checked all of the body's functions, were later changed to a more streamlined style, but the displays above the beds remained the same. Although at first the *Star Trek* creators thought they had developed a unique idea, they later learned that several hospitals were already designing their own (simpler) workable diagnostic beds.

Below: Nichelle Nichols began her career as a singer and dancer, touring as a vocalist with Lionel Hampton and Duke Ellington. Nichelle had quite a bit of theater experience, but her first television appearance was in Roddenberry's *The Lieutenant* series. As communications officer Uhura, she brought equal rights for women into space. Uhura was a combination of the sensual, the feminine, the independent, and the highly competent.



out: What would their beds be like? What are the plumbing arrangements on the Enterprise? How about a 23rd-Century fork? A drinking glass? Just how fast is warp-six?

While other production teams were polishing ordinary weekly shows in the normal seven eight-hour work days, the *Star Trek* team was at it twelve to fifteen hours a day and still were falling behind schedule.

Always the network and studio people nagged: We want more "planet" shows (the most expensive kind), and you must cut down on your expenditures. Other shows are on schedule; what's wrong with you? and so on, and so on.

Roddenberry took a less active part in the Second Season, partly because so much of his time was taken up fighting political battles in controllers' offices; and he pulled out altogether, stymied and disillusioned, before the Third Season began.

Dorothy Fontana—*Star Trek* writer and script supervisor—was asked on a Los Angeles radio program to name the most unpleasant thing she remembered about *Star Trek*. Without hesitation, she answered: "The third season." She explained that the new producer, while a capable man, just did not understand the nature and importance of a show like *Star Trek*. He was willing to use monster stories and space operas to fill up the necessary air time, never realizing

what *Star Trek* should have been capable of.

That there was a Third Season at all was another minor miracle.

At the end of the Second Season—not as good as the first, but including some utterly beautiful shows—NBC announced that the show would be cancelled.

In his book, *The World of Star Trek*, author David Gerrold (who wrote the episode *The Trouble With Tribbles*) explains in great detail what occurred. Basically: a West Coast *Star Trek* activist turned the SF underground into a revolutionary movement by making it known (before the cancellation was even officially announced) that fans might, just might, be able to influence the network by writing letters. The SF fan-club circuit allowed the activist to reach about 5,000 people. And from them, the word spread rapidly.

NBC received roughly one million letters of protest. And they renewed *Star Trek* for its Third Season.

There are those who claim that there was a conspiracy at NBC, a clique of top planners who simply resented *Star Trek* and wanted to blast it permanently out of the galaxy. The evidence for this conspiracy, they say, lies in the crushing indignity *Star Trek* suffered in its Third Season: *Star Trek* was moved from its 8:30 time slot to the fatal 10:00 position, in which few dramatic shows survived in the 60's.

And neither did *Star Trek*. It was finally axed after the Third Season.

But Roddenberry, a man of generous heart, told us that in a sense NBC knew what it was doing.

"On the basis of numbers," he said, "which is all they had to go on at that time, it was reasonable for them to cancel the show. They did not have demographics then, no qualitative rating system; they didn't know what kind of people the show was reaching, only how many."

He further indicated that there is still a long way for the networks to go in refining their methods of determining audience numbers and importance.

Since *Star Trek* left NBC, Roddenberry has had a go at two other possible series: *Genesis II* and *The Questor Tapes*.

The Questor Tapes, an engrossing, well-made drama about a guardian android, racked up profoundly low

ratings and hasn't been heard from since.

Regarding *Genesis II* (there were two pilots for this opus also; the other was called *Planet Earth*), Roddenberry said it came out when it looked like the *Planet of the Apes* series was going to be a hit. He said he kept getting memos from people saying, "Isn't there some way we can add apes to *Genesis II*?"

Roddenberry sent back a memo saying he had a better idea: a creature that was half-man, half-turtle—to give an underwater dimension to the show. "I suppose I first knew it was all over," he said, "when I realized they were taking the suggestion seriously!" (From an article by Susan Sackett in *TV Showpeople* magazine, June, 1975)

Meanwhile, back on the Enterprise . . .

In the six years since *Star Trek* left the network, it has grown immeasurably in popularity. It is now syndicated on 142 American stations and is being seen in more than 50 foreign countries.

The reruns in Los Angeles are on Channel 13; its program director says: "We get more mail and phone calls on this show than any other show we've ever had on the air. When the program is on the schedule and we preempt it for a special, our switchboard gets so overloaded we can't handle all the calls."

There are more than 100 official *Star Trek* fan clubs across the country. One of them, STAR (the Star Trek Association for Revival) boasts of more than 4,000 members. There's a *Star Trek* fan club on almost every sizeable college campus.

Star Trek Conventions are held several times a year (see page 43) in major cities. Roddenberry attends one major convention a year and addresses fans who number as many as 10,000 in one hotel ballroom.

Then why doesn't *Star Trek* come back? Are the networks that blind?

Although it's true that no network has approached Roddenberry to suggest a new *Star Trek* series, Roddenberry says he doubts it would be wise to start again in any case. "The old hour shows seem to have become larger than life, and it's pretty hard to fight a legend. The best way to bring *Star Trek* back on television now would be to do it as several movies-of-the-week each

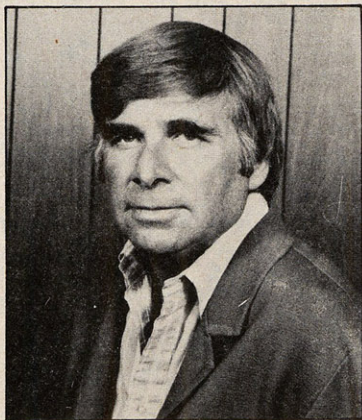
season. There we would have the time and the budget to make it better than before." (From *TV Showpeople*, June, 1975)

As of now, however, there have been no firm offers for such movies-of-the-week, although Roddenberry still has the idea cooking on several network back-burners.

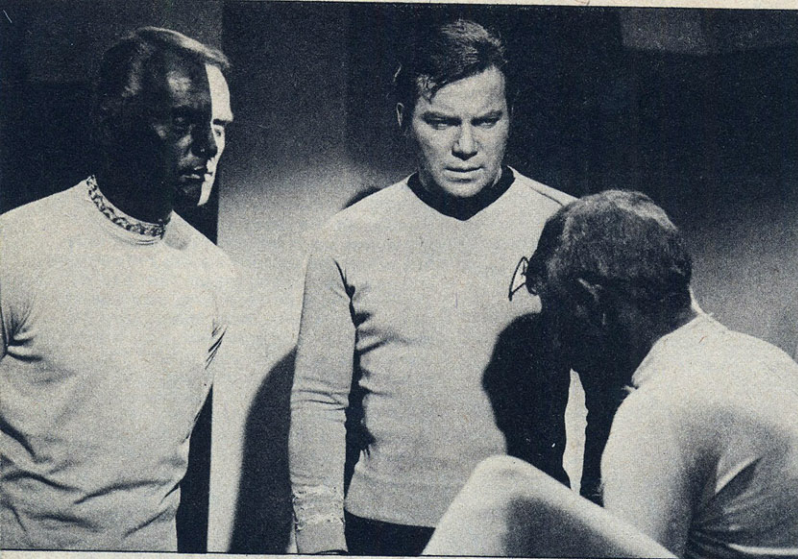
What seems a virtual certainty, though (and if you're a *Star Trek* devotee and haven't heard about this, don't inadvertently damage this magazine as you read on) is a *Star Trek* feature film for theatrical release.

The movie (title undecided) is to be written and produced by Gene Roddenberry—as soon as he finishes

Below: First officer Spock and Captain Kirk. Note the gold braid on their sleeves. In the first season gold braid was used on dress uniforms only, but when the uniforms were redesigned, it was added to the regular uniforms. The Star Fleet emblem was also added to the tunics. Pictured: Spock with his tricorder, and Kirk with a communicator. The tricorder was one of the more useful and diverse tools at their disposal on missions away from the ship. It analyzed elements and tracked life forms, in addition to many other scientific functions.



Left: Although Gene Roddenberry began his writing career doing westerns and police stories, he did a meticulous and miraculous job in creating the world of *Star Trek*. His attention to detail has never been surpassed on any other show. He took into consideration every possible development of the twenty-third century and emphasized believability in all aspects of the production.



Above: In the third season episode, *Let That Be Your Last Battlefield*, Frank Gorshin and Lou Antonio guest-starred as Bele and Lokai. Bele was a law officer who was trying to capture a political dissident and take him back to their home planet for trial. This episode, which aired in 1969, was an indictment against racial prejudice. It was shows such as this one which took *Star Trek* out of the realm of mere fantasy and made it an intriguing and often controversial look at human nature, and at man's future in the universe.



Above: George Takei as Lieutenant Sulu, helmsman, navigator, and weapons officer aboard the Enterprise. George, who was with the show for all three seasons, developed an interest in fencing after filming two *Star Trek* episodes in which he had to learn the sport; *The Naked Time* and *Shore Leave*. As a matter of fact, George got his dream come true when he played a French swordsman during the Renaissance period in *The Naked Time* episode of *ST*.

Below: From the animated *Star Trek* series. (left to right) Mr. Spock, voice by Leonard Nimoy; Captain Kirk, voice by William Shatner; and Dr. McCoy, voice by De Forest Kelley. James Doohan does the voice for Scotty and Nichelle Nichols does the voice of Lt. Uhura. The cartoon is well-done, but as William Shatner commented, it could have been done better by bringing the cast together to do the voices. As it is, Shatner takes a tape recorder along on location shootings for other shows and reads his *Star Trek* cartoon lines into it!



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another movie, *Magna I*, a 20th Century Fox production about life under the sea, set in the year 2111.

A number of story outlines have been prepared and are under consideration. One possibility involves the early years — when the Enterprise was first built and launched and the original crew, back at the Space Academy, was first selected. Another concerns an outer-space quest for the nature of God. But as of our press time, no final decision has been made.

Whether or not *all* of the original cast will be available at the time the movie goes into production remains to be seen.

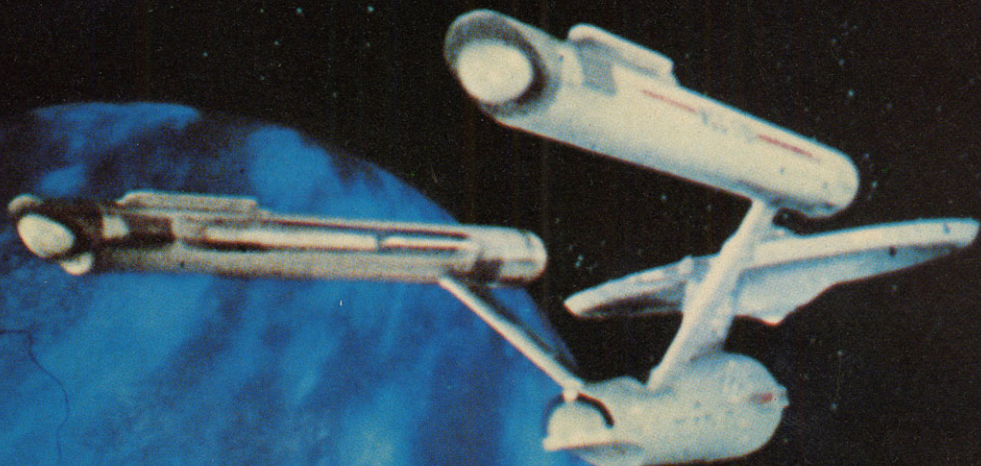
"Assuming Paramount doesn't ask them to do the movie for nothing—which may be very close to their first offer—they'd all very much like to be a part of it," Roddenberry said.

That movie could mean the start of a real *Star Trek* renaissance. Just considering the popularity of the *Planet of the Apes* movies, one *Star Trek* film could beget a whole string of them. Or at least—through being a box-office smash—engender that proposed movie-of-the-week series for television.

Star Trek really can't die. It's one of those workable formats that allows for the telling of diverse stories in an unlimited variety of situations. The Enterprise officers are one of those groups like *The Three Musketeers* — immortal because of their individuality, camaraderie, humanity, and daring.

And those qualities are the stuff of spellbinding drama—past, present, and future. ★

SPECIAL COLLECTOR'S SECTION



STAR TREK

IN COLOR

*Space . . . the final frontier.
These are the voyages of the Starship Enterprise.
Its five-year mission: to explore strange new
worlds, to seek out new life and new civilizations,
to boldly go where no man has gone before . . .*



DAGGER OF THE MIND

Spock uses his Vulcan mind-meld to probe the consciousness of a victim of a mad psychiatrist's device for rendering "dangerous" patients pacific through erasing memory. *Star Trek* here entered the growing contemporary debate over electric shock therapy — a process that might well cause amnesia and brain damage.

PLATO'S STEPCHILDREN

Science fiction writers persist in building stories around the idea of telekinesis (the mind's having a direct effect on the existential world without the need for instrumentality), which has no scientific basis whatsoever and defies much of what is known about the laws of nature. The *Star Trek* episode that most exploited the idea, *Plato's Stepchildren*, did not question the scientific validity of the theory either, but instead, it accomplished an *ethical* refutation: the story said yes, telekinesis is possible, but it is *undesirable* because it leads to decadence through the loss of a sense of accomplishment. *Star Trek* managed to challenge the sadly common urge that probably gave rise to the notion in the first place: a secret desire to avoid work.





CITY ON THE EDGE OF FOREVER

At a time portal (below), McCoy, mentally unstable from an overdose of cordrizine, runs blindly into the past, to the 1930's on earth — and he makes the fatal mistake: he causes or prevents some event which alters the past and present. Kirk and Spock must pass through the portal after him and try to undo the damage he has done. With relentless logic, events lead to the tragic conclusion, from an ordinary act of kindness McCoy is prevented from making (Above). The teleplay, by Harlan Ellison — even after undergoing serious revision and alteration by the *Star Trek* editors — won the Hugo International Award for best science-fiction dramatic presentation of 1967. Ellison's *original* script won a best-of-category award from the Screen Writers Guild.





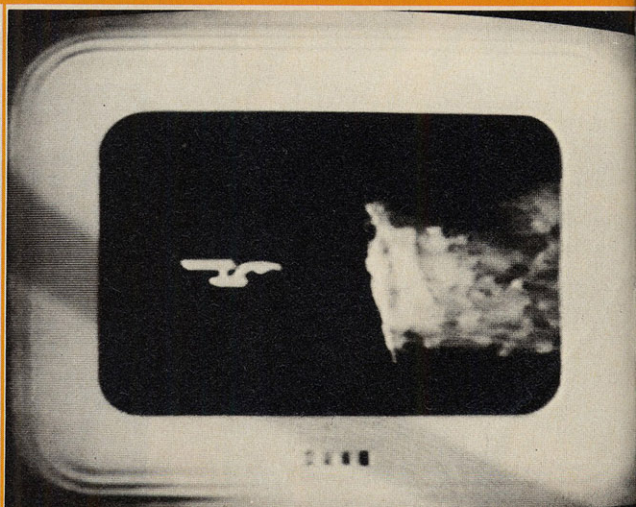
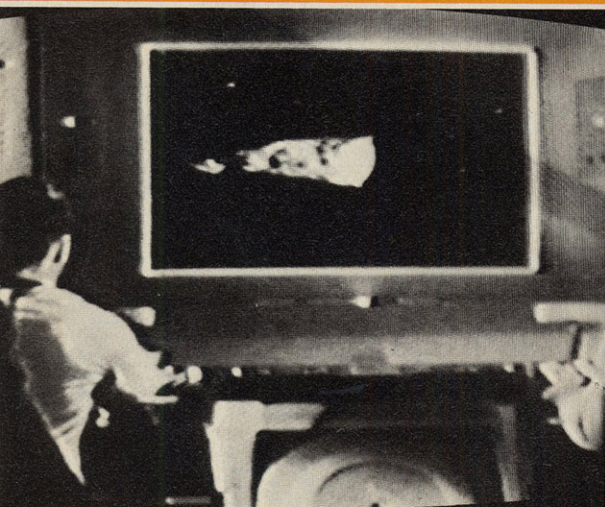
A TASTE OF ARMAGEDDON

Rather than solve their violent differences, the Eminairians have chosen to opt for an evasive solution that only perpetuates the hostilities: they wage war in a "civilized way" by allowing computers to select victims for painless execution.

DOOMSDAY MACHINE

Spock: [The Starship Constellation] was attacked by what appears to be essentially a robot, an automated weapon of immense size and power. Its apparent function is to smash planets to rubble and then digest

the debris for fuel. It is therefore self-sustaining as long as there are planetary bodies for it to feed on. . . . Projecting back on our star charts, we find that it came from another galaxy. . . . If it follows its present path, it will go through the most densely populated section of our galaxy . . .





THE GAMESTERS OF TRISKELION

The issue is the psychological problem of learning to think and act for oneself after being steeped in age-old traditions of slavery-to-an-elite-group. Kirk must convince the woman who cares for him that freedom is both desirable and possible.

McCoy: This whole thing's incredible . . . who would build it?

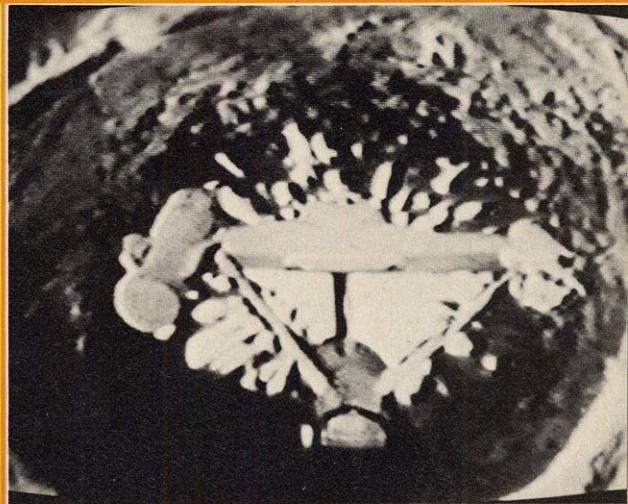
Kirk: Bones, did you ever hear of a doomsday machine?

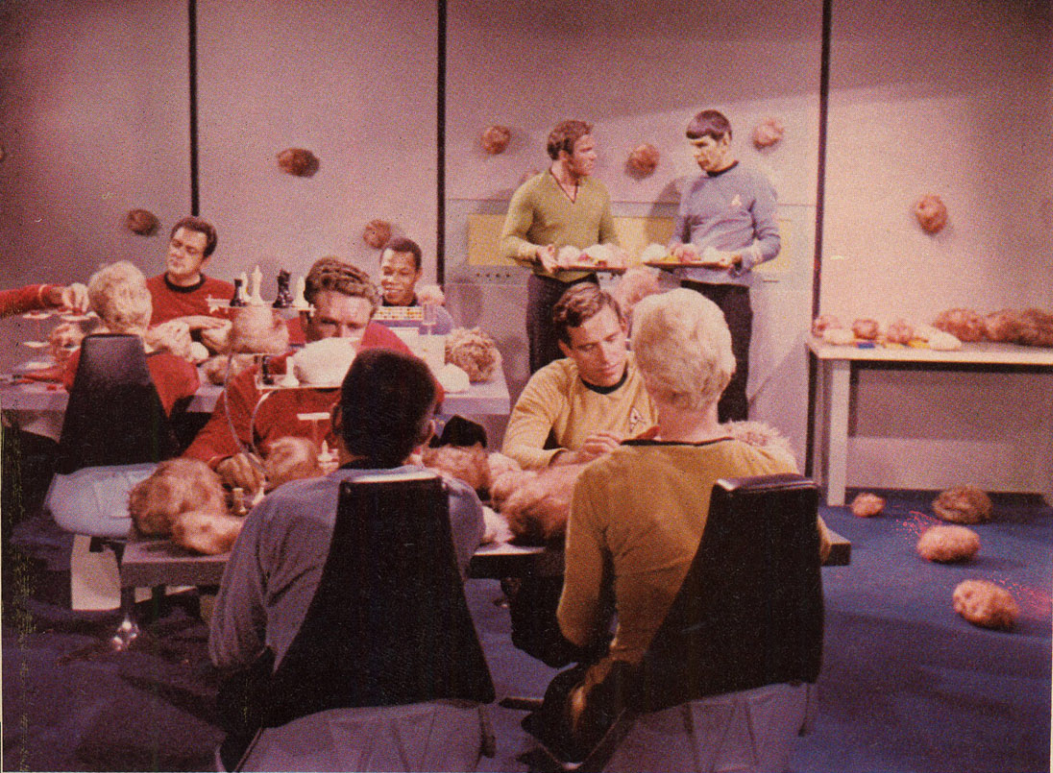
McCoy: No. I'm a doctor, not a mechanic.

Kirk: It's a weapon built primarily as a bluff. It's never meant to be used—so strong it could destroy both sides

in a war. Something like the old H-Bomb was supposed to be. That's what I think this is. A doomsday machine that somebody used in a war uncounted years ago. They don't exist anymore, but the machine still destroys . . .

Spock: . . . And it seems to be pursuing us.





THE TROUBLE WITH TRIBBLES

In 1967, the Hugo awards presentation committee selected five dramatic presentations from which to choose a winner — selected out of all television and all theatrical movies made that year. Their five nominations were all *Star Trek* episodes. David Gerrold's whimsical comedy, *The Trouble With Tribbles*, won second place, missing first place by just a vote or two. *Tribbles* will surely endure as one of the best and most memorable episodes. In his book on the development of the story, the writing of the script, and the ultimate production, Gerrold gives detailed instructions for making your own tribbles. (A Ballantine paperback, *The Trouble With Tribbles: The Story Behind a Star Trek Show*, by David Gerrold.)



THE MAN TRAP

The first episode to be aired put Dr. McCoy into serious romantic conflict that led to a life-and-death decision as to whether or not his fondly remembered old flame was really herself, or a deadly alien.



SHORE LEAVE

Famous science-fiction writer Theodore Sturgeon penned this bizarre light-serious story — about unbelievable, but scientifically explorable, incidents on an uncharted planet. It seems almost as if the incidents are concocted merely to entertain the visiting Enterprise officers and crew, until, in a chilling story twist, it is discovered that the injuries and deaths are not make-believe.



DEVIL IN THE DARK

Kirk: . . . not animal tissue. What is it?

Spock: Closest approximation I could come to would be fibrous asbestos; a mineral, Captain.

Kirk: Then your guess was right.

Spock: It would seem so. Silicon-based.

Kirk: Summation?

Spock: We are dealing with a silicon creature of the deep rocks, capable of moving through solid rock as easily as we move through the air. This creature's body secretes an extremely powerful corrosive.

Kirk: Powerful enough to dissolve the door to the reaction chamber.

Spock: And it explains the murdered men.



THE ENTERPRISE INCIDENT

A seductive Romulan commander apparently has entrapped Spock and is convincing him to betray the Federation and join "his own kind" (Romulans and Vulcans have common ancestry). The Romulans would recognize his superiority to men like Kirk and give Spock his own starship to command.



RETURN TO TOMORROW

McCoy: Why? Not a list of possible miracles, but a simple, basic, understandable *why* that overrides all danger—and let's not kid ourselves that there's no danger here.

Kirk: Men used to say that if man could fly, he'd have wings. But he did fly; he discovered he had to. Do you wish that the first Apollo mission hadn't reached the moon? Or that we hadn't gone on to Mars, and then to the nearest star? That's like saying you wish you still operated with scalpels and sewed your patients up with catgut, like your great great great grandfather used to do. (pause) I'm in command. I could order this, but I won't—because Dr. McCoy is right in pointing out the *enormous* danger potential in any contact with life and intelligence as fantastically advanced as this. But I must point out that the possibility, the potential for knowledge and advancement is equally great. Risk—risk is our *business*. That's what this starship is all about. That's why we are aboard her.

A PIECE OF THE ACTION

Kirk: Awright! Awright! Now the Federation is takin' over whether you like it or not. You people, you been runnin' this planet like a—a piece-work factory. From now on, it's gonna be under one roof. Ya gonna run it like a business . . . 'n that means you're gonna make a profit.

Oxmyx: And what's your percentage?

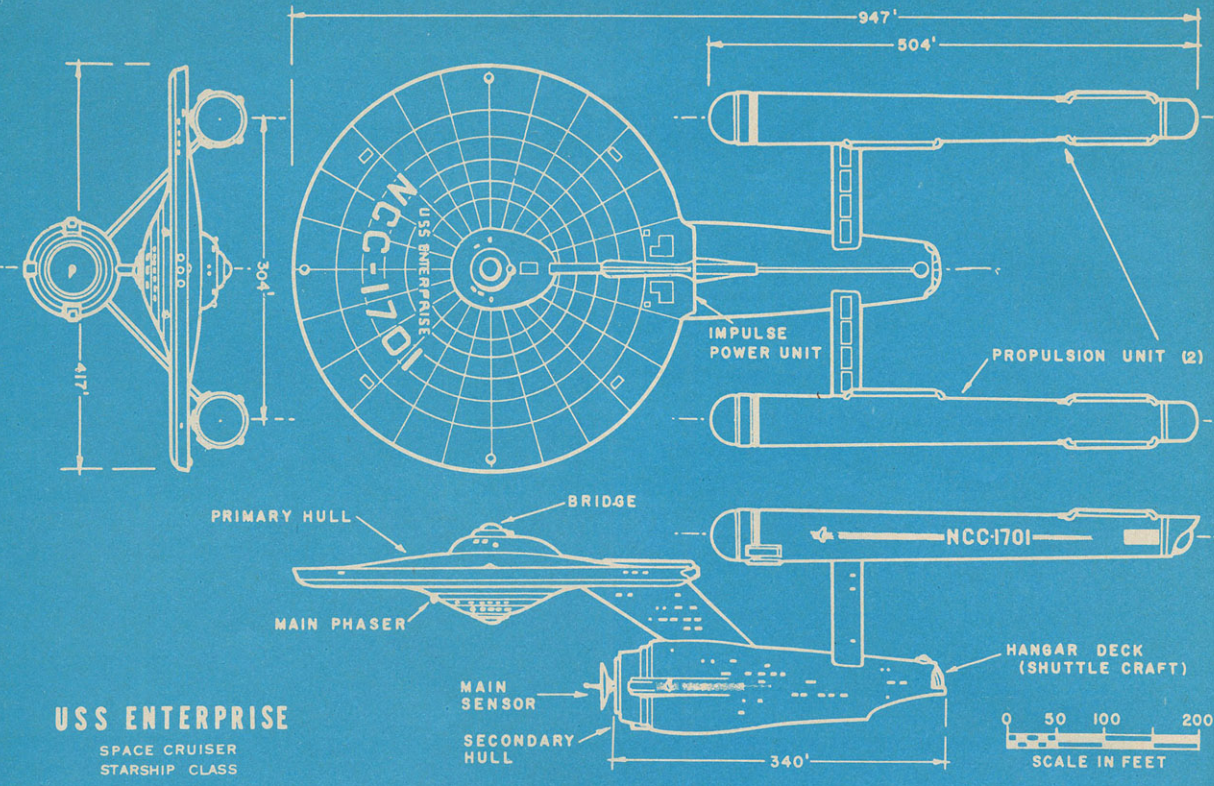
Kirk: I'm cuttin' the Federation in for forty percent.



WHERE NO MAN HAS GONE BEFORE

This was *Star Trek's* second pilot, produced to make up for a lack of "action" in *The Cage*, the first pilot, which was turned into the two-part *The Menagerie*. In *Where No Man Has Gone Before*, Kirk must try to outwit a man whose mental powers make him virtually omnipotent. This earliest-filmed of all episodes remains a favorite of many.





USS ENTERPRISE

SPACE CRUISER
STARSHIP CLASS

THE RETURN OF THE ARCHONS

If you look just beneath the surface of the gripping Archons story, you'll find some of the most daring ideas ever presented to this day on television. The events take thematic pot-shots at both communism and organized religion, at self-inflicted slavery, and at the non-productive mindlessness of unquestioned brotherhood. Most daring, perhaps, is the story's equating of political collectivism with traditional religious ethics carried to the extreme.



Right: Filmation's animated version of *Star Trek*, still shown in many areas on Saturday mornings on NBC, did a remarkable job of capturing the likenesses of the actors of the live series. The animated version (recently cancelled) had the advantage of being able to depict radically imaginative aliens and landscapes without worry over costs and special effects.



MIRI

A motley gang of 300-year-old children who must accept the responsibilities of adulthood.





THE MENAGERIE

BALANCE OF TERROR

Kirk (to McCoy): I wish I were on a long sea voyage somewhere. Not too much deck tennis, no frantic dancing . . . and no responsibility. Why me? I look around that bridge, and I see the men waiting for me to make the next move . . . and, Bones, what if I'm wrong?

McCoy: Captain, I know you don't really expect an answer, but I've got one. In this galaxy, there's a mathematical probability of three million earth-type planets, and in all the universe, three million million galaxies like this. And in all of that and perhaps more, only one of each of us. Don't destroy the one named Kirk.



ARENA

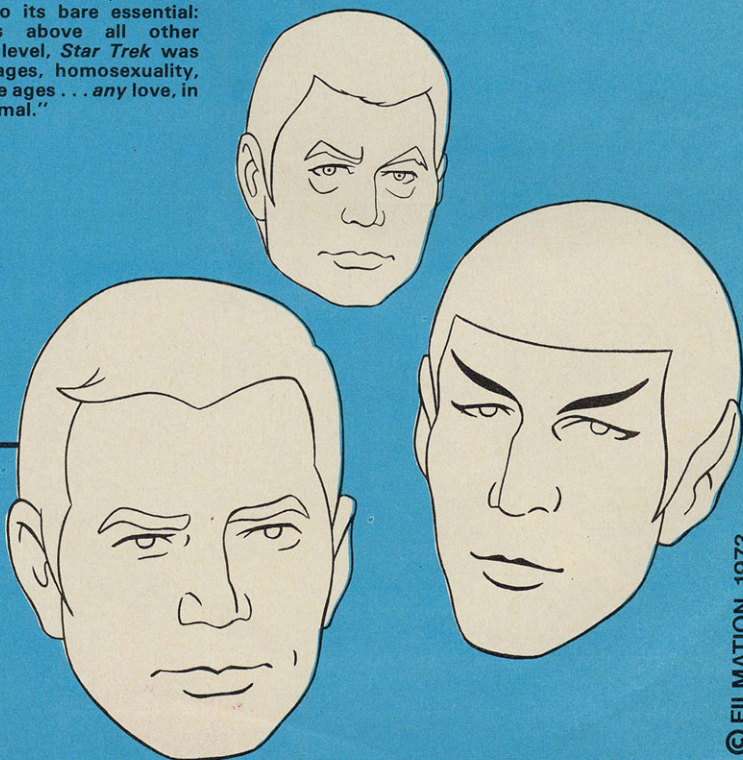
In Fredric Brown's original story, the alien was a rolling red sphere with only occasionally glimpsed retractable tentacles, terrifying because unpredictable; and the locale was the interior of a mammoth dome where the only living things were small lizards. From that lizard "prop," the *Star Trek* alien became a lizard-man; and from the dome, the environment became the surface of a rugged planet. The story and issues remained the same. Consider the overwhelming added expense of doing the story Brown's way, and you will have some ideas of the creative rewriting that was often necessary for the weekly show — each episode of which was budgeted at around \$200,000.00.





METAMORPHOSIS

In this absorbing story, the idea of "unnatural" love is explored, and love is reduced to its bare essential: valuing another consciousness above all other considerations. On this abstract level, *Star Trek* was vindicating racially mixed marriages, homosexuality, romance between two of disparate ages . . . *any* love, in fact, not typically considered "normal."



© FILMATION 1973



ASSIGNMENT EARTH

The final episode of the second season doubled as a pilot for a proposed Roddenberry series to feature Robert Lansing as an avenging alien sent to earth to help us through those nuclear crises that might have meant the end of our civilization. For reasons unclear to the millions of fans of this episode, no network nibbled, and the series never materialized.



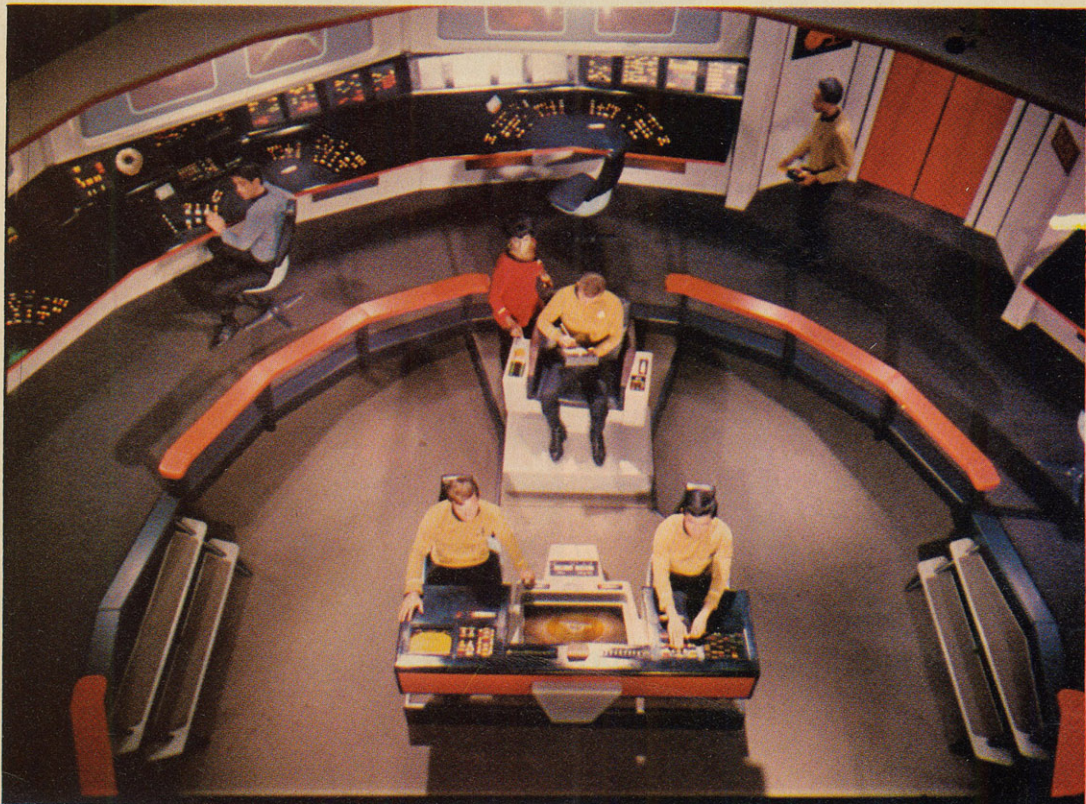
WHAT ARE LITTLE GIRLS MADE OF?



MIRROR, MIRROR

Kirk and Chekov on the "alternate" Enterprise.

The bridge of the United Star Ship Enterprise.



The Conventions as Asimov Sees Them

In 1972, a *Star Trek* convention was held in New York. I was asked to attend, and I did.

In 1973, a second convention was held in New York. I was asked to attend, and I did.

In 1974, a third convention was held in New York. I was asked to attend, and I did.

In 1975, two conventions were held in New York, and I attended both. In 1976 . . . ditto.

For some reason this seems to strike many people (whether friends or strangers) as odd, and even humorous. At least, they begin to chuckle.

It is clear that their vision of such a convention is that it is attended by hordes of screaming sub-teen girls, all jumping up and down.

Well, there are sub-teen girls at these conventions, but they are not screaming and they are not jumping up and down. They are also not the only ones present. There are, in addition, sub-teen boys, teen-age girls, teen-age boys, grown women and grown men.

And there are more of them, generally, than the sponsors of the convention expected—at least for the first two. At the first convention there were plans for 250 and 2,500 arrived. At the second convention, determined not to be caught napping, the sponsors planned for 4,000 and 7,000 arrived.

At the third convention there were 14,000, and in 1975, attendance was over 7,000 at each of the two conventions held only a month apart.

Was it chaos? It most certainly was not. There was the natural discomfort that came of trying to handle many more people than you had come prepared to handle, but I have never witnessed (in a reasonably long lifetime of attending conventions of all sorts: science fiction, science, and business) any group of people as reasonable, as orderly, and as good-humored as at each of these conventions.

At the second convention, particularly, I remember the costume party with a large room filled out to

the blue horizon with crowds of eager Trekkies, all watching the contestants with the most perfect decorum.

I remember the attendance at the talks, at my talks, for instance. I spoke to as many as 3,000 people, I estimate, with standing room only, in the back, and attention was total. When the talk was done and it was question time, a number of people lined up behind two microphones to take their turn at questioning while the rest of the audience remained fixed and orderly.

Then afterward, when there was an autograph session, there was a long line formed, and people waited patiently for half an hour and more to get to me.

These were the Trekkies, these were the supposedly screaming, jumping-up-and-down twelve-year-olds. Not so at all. These were

enthusiastic people of all ages who had taken part in the *Star Trek* experience, who had been and were participants in the most sophisticated example of science fiction on the television screen, and a little of whose lives had been permanently marked as a result.

The Trekkies are intelligent, interested, involved people with whom it is a pleasure to be, in any numbers. Why else would they have been involved in *Star Trek*, an intelligent, interested, and involved show?

Only once, in fact, did the general order and decorum break at one of those conventions, and that was when Mr. Spock (well, Leonard Nimoy) made a brief appearance. And then the young women did do a little screaming—but you have to allow for hormones, after all.

Isaac Asimov



WILLIAM SHATNER

Shakespeare to the Stars

By Kirsten Russell

“While *Star Trek* is science fiction,” said Gene Roddenberry when the series was launched, “our stories are basically about people. This is not a series where you invent a machine and then fit a story around it. Our stories will always involve believable people in believable conflict,



Motorcycling and archery are just two of Shatner's many activities outside show business. Other sports activities include skiing, swimming, scuba diving, sky diving, car racing, tennis, boxing, fencing and karate. He insisted on doing his own fight scenes for *Star Trek*.

but with outer space as a background.”

The stress on human drama in *Star Trek* necessarily led to a stress on characterization—especially on the characterization of the commander of the space ship Enterprise, Captain James T. Kirk. While Kirk is a science fiction hero, he is no stock figure: he is an intelligent, sensitive, strong-willed, fallible human being shouldering the responsibility for a risk-filled operation involving a crew of over four hundred members.

Not surprisingly, a Shakespearian actor was chosen to play him.

Had it been offered to him a few years earlier, William Shatner might have refused the starring role in *Star Trek*. He was bent on a career as a classical actor, and he wasn't apt to tie himself down to a TV series. Yet he had always had a certain affinity for space adventure; one of his boyhood heroes had been Buck Rogers, whom the young Shatner had often pretended to be while playing on rooftops. At times he had gone so far as to leap off a roof into space—landing in a snowdrift.

Canadian-born, Shatner attended McGill University in Montreal, majoring in business administration but becoming so active in campus theatrical groups that by the time he graduated with a B.A., in 1952, there was little doubt as to his choice of a career. His voice was already known on the Canadian airwaves; in his absorption with his professional goal, he had done numerous radio shows.

But his standards were high and exacting, and he chose the most difficult route to becoming a professional actor. He first went to work with the National Repertory Theatre of Ottawa, gaining plenty of experience—and earning roughly 31 Canadian dollars a week. He doesn't remember those days fondly: “They were hell. I got through them only because I had a dream in front of me: I hoped to become as fine an actor as Laurence Olivier.”

Eventually, Shatner joined the Stratford, Ontario, Shakespeare Festival as an understudy. His big break came when he was pressed into the lead of *Henry V* one night and went on cold, without rehearsal. “It was fantastic,” he recalls. “After the show, the audience and the cast cheered.”

In *Tamburlaine*, the (300-year-old) Christopher Marlowe classic, Shatner was given the role of the second male lead. The play was so well-received that the company took it to Broadway, where it lasted through only 21 performances and Shatner nevertheless received rave reviews. He also received numerous job offers, including an offer for a seven-year contract with Twentieth Century Fox at a salary of \$500 a week. He turned it down.

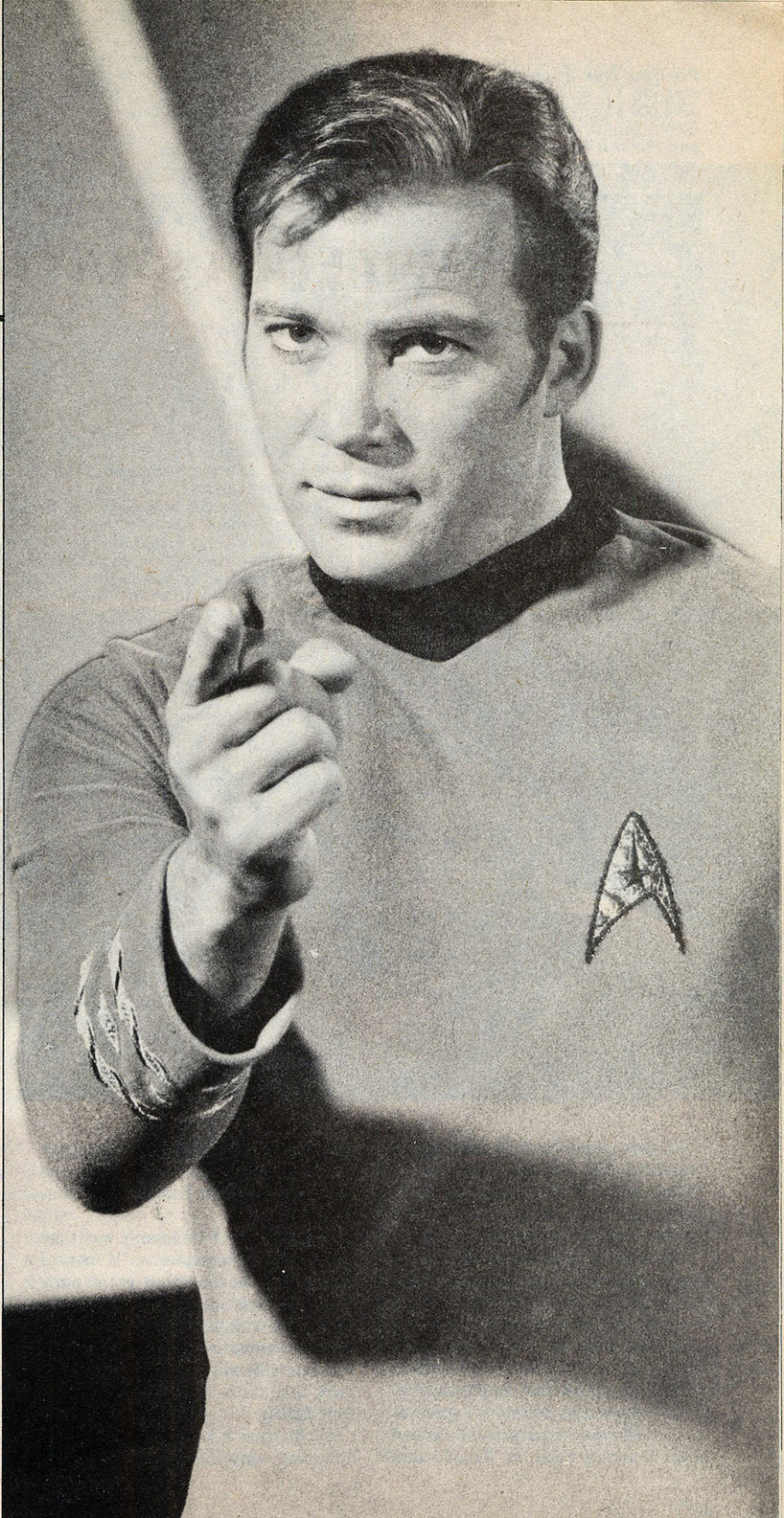
Having come up the hard way, Shatner still wasn't inclined to start taking it easy. In fact, his rise in the Stratford Shakespeare Festival had hardened the standards he had set for himself in the beginning: it had steeped him in Shakespeare, as well as in the experience of working

with some of the best actors he would ever work with anywhere—such as Alec Guinness, James Mason, and Anthony Quale. “I still had the idealistic dream of being an Olivier-type star,” he says. “I didn’t want to be a Hollywood actor.”

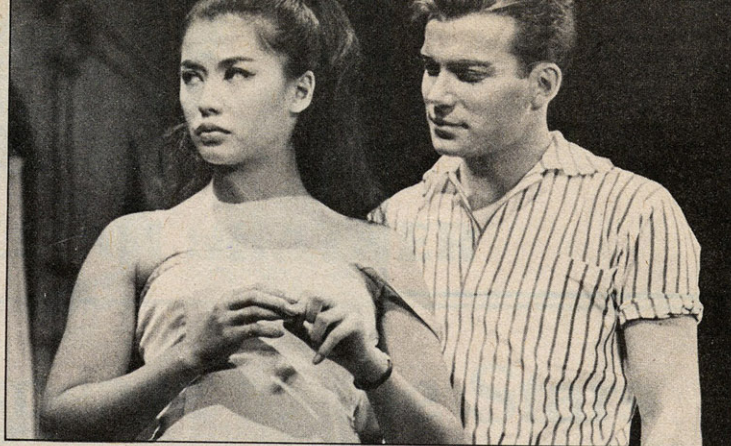
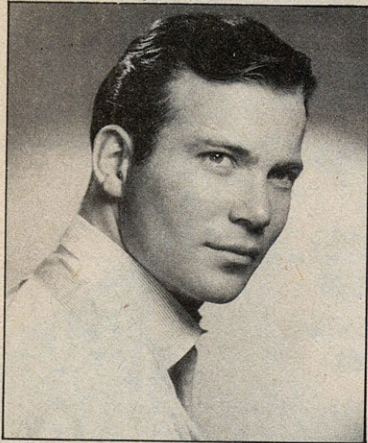
Having said no to Hollywood, Shatner returned to Toronto to star in a TV play which he had written. During rehearsal he met a young Canadian actress, Gloria Rand, and they were married a few months later. They spent their honeymoon in Scotland, where Shatner played a featured role in the Edinburgh Festival production of *Henry V*.

Television beckoned, and Shatner returned to New York to appear in serious dramas on *Goodyear Playhouse*, *Philco Playhouse*, *Studio One*, *Circle Theater*, and *Omnibus*. On the other hand, he refused starring roles in such series as *Dr. Kildare* and *The Defenders*. A co-starring role in a two-part production of *The Defenders* was all he wanted of a series for the time being, particularly since that role led to his movie debut in the distinguished 1958 production of *The Brothers Karamazov*.

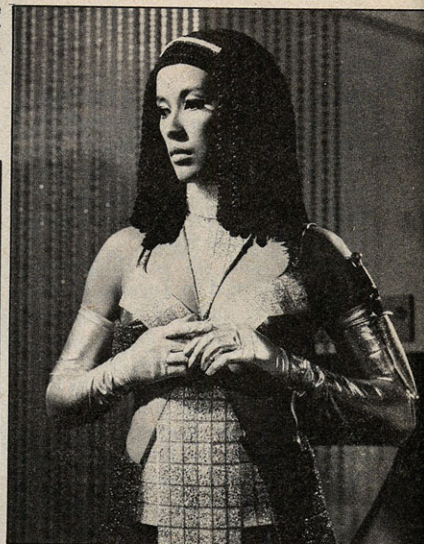
After playing the saintly brother in Dostoyevsky’s classic, Shatner accepted a non-exclusive contract with MGM. Nothing happened. Eventually, he bought out the contract so that he could take the starring role of Robert Lomax in the Broadway production of *The World of Suzie Wong*. The play enjoyed a two-year run, but Shatner didn’t enjoy doing it: “Unfortunately, the play that emerged after rehearsals soured.”



Pre-*Star Trek* attempts at Shatner-starring TV series included a \$750,000 pilot for *Alexander the Great*, which was never bought—and *For the People*, which was up against *Bonanza* and survived on the air for only thirteen weeks.



In 1958, Shatner appeared opposite France Nuyen in the Broadway play *The World of Suzie Wong*. The production was financially successful, but he was so dissatisfied with it that he eventually decided to abandon the theater for awhile and to pursue his career in Hollywood.



France Nuyen teamed with Shatner once again in the episode titled *Elaan of Troyius*. In the title role, Nuyen played a spoiled princess who needed some lessons in common courtesy. Her teacher turned out to be Captain Kirk.

At this point Shatner decided it was time for him to “grow up.” “Time enough after I achieved financial security to go back to the classics and be an artist,” he says. “I returned to Hollywood after *Suzie* and worked in many films and television series, always trying to have integrity about the roles I chose. But even that went by the boards after awhile. In order to survive, I had to work in anything that would pay me. Once I made that decision, I stuck to it. To everyone’s surprise I turned down starring roles in *Romeo and*

Juliet and King John at Stratford, just to remain in Hollywood and keep my name in front of the hierarchy.

“When I say I decided it was time to grow up,” he explains, “I mean I recognized the fact that great parts come rarely to an actor. Most of the time, it’s slugging away in run-of-the-mill endeavors. You do the best you can with all your resources. You work to make a living and to support your family.”

In Shatner’s case, he eventually had not only his wife but three

children to support.

Shatner didn’t entirely leave the stage after *Suzie Wong*; he also appeared in the Broadway productions of *A Shot in the Dark* and the hit comedy *L’Idiote*. But he showed up more and more in films: the acclaimed *Judgment at Nuremberg*, the underrated *The Explosive Generation*, and the controversial *The Intruder*. As his talents were not limited to acting, he also wrote a teleplay and sold it to Four Star Productions for Tony Randall.

It was the starring role in a small-



This publicity still shows First Officer Spock attempting to establish telepathic communication with Kirk through the dangerous Vulcan technique called the "mind-meld."



Shatner's role as Captain Kirk seemed to bring him home to his original creative goal. "I feel at the height of my powers at this moment, like a finely tuned racing machine," he said during *Star Trek's* run. "I've even given up smoking to keep myself in the best of shape."



"We all need some personal purpose, some goal, even if it's just learning to paint by numbers," says Shatner. "I've tried to find challenges in my own life. My work is a daily challenge. I challenge myself with new skills. The big challenge is to become a success as an actor."

screen series launched in 1966, however, which unexpectedly made Shatner world-famous. "I could have done equally well financially had I decided not to do a TV series in favor of guest shots and movies," he said at the outset of the venture. "But I believe in the dramatic possibilities and the potential of this show. We have the opportunity to do something truly worthwhile. Science fiction can be an art form; Ray Bradbury has proven this."

The series, of course, was *Star Trek*.

Shatner came to feel particularly close to his role as Kirk. "You might say that Kirk in many instances comes closest to myself of all the roles I've played," he once commented. "This is so almost of necessity when you work day after day on a TV series. It's a two-edged sword: I utilize aspects I know about myself in portraying Kirk, and sometimes I discover things about myself through him."

Star Trek-watchers will undoubtedly agree that it wasn't merely the TV series format which brought

Shatner into such communion with the character he portrayed. Has any of his roles since *Star Trek*—the plum role in PBS' *The Andersonville Trial*, or the guest shots in series like *Ironside*, *The Name of the Game*, *Colombo*, and even his starring role on *Barbary Coast*—been quite as attractive, as sympathetic, as dimensional, as *human* as the role of Captain James T. Kirk?

And could any stock "hero," any pretty-boy personality, have given to the role what it was given by William Shatner? ★



LEONARD NIMOY

The Man Between the Ears

By I.K. Lindquist

When *Star Trek* premiered on television, nobody except Gene Roddenberry knew what the show had in the "non-earthling" character played by Leonard Nimoy, the Vulcan Mr. Spock. Nimoy himself had his doubts about the role: even in the position of chief science officer and second in command of the Enterprise, what kind of character was an alien with no emotions?

The issue was settled by an early episode, *The Naked Time*, in which the Enterprise crew is infected by a disease which breaks down psychological defenses and releases suppressed feelings—and Spock shuts himself in a room and starts crying. As the episode clearly demonstrates, Spock is hardly an alien with no emotions. He is an alien who controls his emotions, who even denies his emotions, and who nevertheless has them. He also rather obviously experiences at least one emotion—pride—in his self-control.

When *The Naked Time* was first aired, Nimoy's mail leaped from a few hundred to ten thousand letters a week. The public had caught on to Spock. So had Nimoy: he knew how to play the role from then on. And it is largely due to Nimoy's ability as an actor that the dry, cool, rational Spock still has the hearts of TV audiences all over the world.

Born in Boston, the son of Russian immigrants, Leonard Nimoy began his acting career when he was only eight years old, playing Hansel in a production of *Hansel and Gretel* at the Elizabeth Peabody Playhouse.



Behind the Spock image, Leonard Nimoy is a poet, a musician, an art-lover, and a romantic who has been married for over 20 years. He is seen here with his wife, Sandra Zober, at an art gallery opening in 1974.



In an early NBC publicity still, Nimoy demonstrates three-dimensional chess — which later played an important part in *Court Martial*. (Note Spock's early-style collar.)

He continued to appear in plays there—and to hang around the theater even when he *wasn't* appearing in a play there—as he grew up. At the age of 18 he briefly attended the drama school of Boston College, then moved to Los Angeles and continued his studies at the Pasadena Playhouse.

In order to support himself, Nimoy had to take on a variety of jobs: ushering in movie theaters, servicing vending machines, delivering newspapers, selling vacuum cleaners, driving a cab, working in a pet shop, and soda-jerking in an ice cream parlor. He also had to spend 18 months at Fort McPherson in Georgia, having been drafted into

the Army. At this time he had recently married a young actress, Sandra Zober, and by the time he and his wife were settled back in Los Angeles they had two children.

Yet he stuck to his professional goal. In Los Angeles, his studies at the Pasadena Playhouse eventually led to a few television bits and the leading role in a "B" movie, *Kid Monk Baroni*. Even in the Army he was still working in the theater—writing, narrating, and emceeing GI shows, and working with the Atlanta Theater Guild in his spare time. When he got out of the Army, he discovered that he had gained exposure through *Kid Monk Baroni*; and he began to work steadily in

movies and television as a "heavy."

Just as Nimoy wasn't afraid to take odd jobs and support a family while pursuing his career, so he wasn't afraid to take a close look at his acting ability and to try to improve it long after he had started making a living off it. A decade after he had first arrived in Los Angeles, he signed up for classes in the art of acting and began to expand his technique. As a result, he played the role of Lefranc in a stage production of Jean Genet's *Death-watch* and received favorable critical

attention. He and the director, Vic Morrow, soon got together to co-produce a movie version of the play; Nimoy starred in this movie and went on to appear as the revolutionary leader, Roger, in Peter Falk's film production of Genet's *The Balcony*. His studies also led him to become a teacher of acting, and he conducted classes in the art for several years.

Prior to *Star Trek*, Nimoy appeared in numerous stage productions, seven major motion pictures, and almost 80 television shows. His TV credits include guest shots in *Rawhide*, *The Virginian*, *Dr. Kildare*, *Outer Limits*, and *Profiles in Courage*. Over a year before he started working with William Shatner in *Star Trek*, Nimoy played opposite Shatner in an early episode of *The Man from UNCLE*, "The Project Stringas Affair." And it was in a series called *The Lieutenant* that he was introduced to producer Gene Roddenberry, who instantly had pre-*Star Trek* visions of Nimoy in a Spock-type role.

Nimoy once said of his role as Spock that it was "the only serious theater" he had done since his involvement with Genet. Like the rest of the *Star Trek* cast, he appreciated being a part of the series. "It was a lot of satisfaction," he says. "There was phenomenal recognition, great money, and a chance to do your best in a good situation. I wish it could happen to everyone at least once in a lifetime."

Since *Star Trek*, Nimoy has been seen on the stage in such plays as *3 Rooms Riv View* and Erich Maria Remarque's *Full Circle*, and on television in such shows as *Columbo* and the TV movies *Baffled* and *The Missing Are Deadly*. He replaced Martin Landau for a season on *Mission Impossible*, but the role was to many viewers a painful comedown from his more dimensional role as Spock.

His more interesting ventures have been outside his regular profession: the five record albums he recorded for Dot—"Leonard Nimoy Presents Mr. Spock's Music from Outer Space," "The Two Sides of Leonard Nimoy," "The Way I Feel," "The Touch of Leonard Nimoy," and "The New Worlds of Leonard Nimoy"—and his little book of poetry and photographs, *You and I*. It has come as a pleasant shock to the public that the actor who portrayed the



For his performance as Spock, Nimoy was nominated twice for Emmy Awards. "What led me into acting was my interest in human behavior," he says, "and Spock helped me to study behavior from an objective point of view."

repressed, austere Mr. Spock can sing, and even better, write about romantic love. (Among the proliferation of pretty picture books about "love," Nimoy's book stands out as an unusually expressive, meaningful statement.)

Nimoy himself claims that when he first started his acting career, his work was over-emotional. "I considered acting an opportunity to express emotions—and I took advantage of every opportunity I got. It took me a long time to discover that restraint can be admirable."

Nowadays, of course, Leonard

Nimoy's "restraint" is what he's famous for. And he still enjoys exercising it in the manner of Spock. At college seminars around the country, for which he has given talks on television as a medium, science fiction, and other subjects of related interest, he has been greeted in packed auditoriums with thunderous applause—and an observer has reported that at one such ovation, Nimoy responded with a grin, the Vulcan peace sign, and the gentle admonishment: "You humans have really got to learn to control your emotions."

COMPLETE GUIDE TO STAR TREK EPISODES

Want to know how many episodes you still haven't seen? Trying to match a story to a title? Wondering who the writers were? The guest stars? Are you fan enough to need the original air dates? Even if all you remember is a planet or a creature you'll find the story it belongs to in the complete *STAR TREK* filmography on these pages.

First Season 1966-67

THE MAN TRAP (9/8/66)

By George Clayton Johnson

Dr. McCoy finds an old girlfriend married to an archeologist on a desolate planet, but she turns out to be a fatally dangerous illusion: she's the last of an alien race, able to take human form, surviving only by sucking the salt from the bodies of humans. McCoy has to learn she is not real . . . or perish as others have.

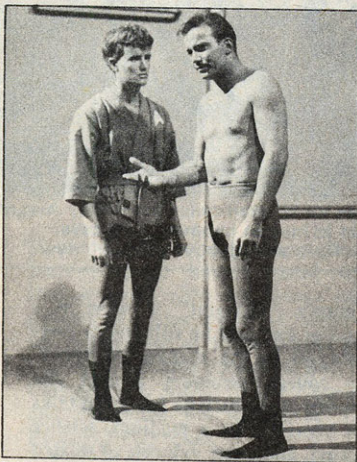
Guest cast:

Nancy Carter . . . Jeanny Bal; The monster she turns into . . . Francine Pyne; Prof. Carter . . . Alfred Ryder; Darnell . . . Michael Zaslow.

CHARLIE X (9/15/66)

By D.C. Fontana, from a story by Gene Roddenberry

An immature adolescent, Charlie, has a need to be loved, a longing for other humans (he was raised by computers), and the psychic power to cause almost limit-



There were three *Star Trek* semi-regulars who do not appear in the guest cast lists that follow. Yeoman Rand was a character in the first thirteen episodes of the first season; she was played by Grace Lee Whitney. Nurse Chapel was in quite a number of episodes, scattered throughout; she was played by Majel Barrett. Ensign Chekov did not join the *Enterprise* until the second season; he was played by Walter Koenig.

less death and destruction if he doesn't get his way. The last time he felt betrayed, he destroyed the star ship *Antares*. And now he hero-worships Kirk and has a powerful crush on Yeoman Rand.

Guest cast:

Charlie . . . Robert Walker, Jr.; The Thalsian . . . Abraham Sofaer; Tina Lawton . . . Patricia McNulty; Captain Remart . . . Charles J. Stewart; Tom Nellis . . . Dallas Mitchell

WHERE NO MAN HAS GONE BEFORE (9/22/66)

By Samuel Peeples

Catalyzed by an energy field in space, the ESP powers latent in both Gary Mitchell (Kirk's best friend) and psychologist Elizabeth Dehner evolve into mental powers approaching omnipotence. Kirk must consider stopping them, or killing them, before their powers allow them to control first the *Enterprise*, then the universe.

Guest cast:

Gary Mitchell . . . Gary Lockwood; Elizabeth Dehner . . . Sally Kellerman; Kelso . . . Paul Carr; Dr. Piper . . . Paul Fix; Yeoman Smith . . . Andrea Dromm; Alden . . . Lloyd Haynes

THE NAKED TIME (9/29/66)

By John D.F. Black

While in danger of crashing into a planet with unstable gravity, the whole crew of the *Enterprise* is infected with a virus that releases inhibitions and reduces



men to children playing out fantasies: Sulu attacks in Samurai fashion; Spock hides helpless, weeping; Christine Chapel becomes a seductress; and Kirk is off in a romantic daze. McCoy must find an antidote to bring them to their senses before they collide with the disintegrating planet.

Guest cast:

Riley . . . Bruce Hyde; Tormolen . . . Stewart Moss; Dr. Harrison . . . John Bellah

THE ENEMY WITHIN (10/6/66)

By Richard Matheson

Due to a transporter malfunction, Kirk is beamed aboard split into two identical Kirks, both dangerously weak physically, and each possessing different aspects of Kirk's mind; one mild-mannered and frightened, the



other (*a la* Freud) animalistic and hostile.

Guest cast:

John Farrell . . . Jim Goodwin; Technicians . . . Edward Madden, Garland Thompson

MUDD'S WOMEN (10/13/66)

By Stephen Kandel, from a story by Gene Roddenberry

Con-man Harry Mudd is rescued with his cargo: three beautiful women to be sold to love-starved miners of dilithium crystals. Beginning as a comedy, the story ends on a poignant note when the women learn that it's not the effects of a drug that makes them desirable. They turn against Mudd and help save the Enterprise—in danger for lack of dilithium crystals.

Guest cast:

Harry Mudd . . . Roger C. Carmel; Eve . . . Karen Steele; Magda . . . Susan Denberg; Ruth . . . Maggie Three; Ben Childress . . . Gene Dynarski; Farrell . . . Jim Goodwin; Gossett . . . Jon Kowal; Benton . . . Seamon Glass

WHAT ARE LITTLE GIRLS MADE OF? (10/20/66)

By Robert Bloch

In this case, little girls—and others—are made of plastic, transistors, and servo-motors. Dr. Korby hopes to substitute his deceptively "human" androids for key people, Kirk for one. Nurse Chapel (before she officially became McCoy's assistant) is Korby's fiancée. When she learns what he is doing, we find out what *she* is made of.

Guest cast:

Dr. Korby . . . Michael Strong; Andrea . . . Sherry Jackson; Ruk (giant android guard) . . . Ted Cassidy; Brown . . . Harry Basch; Matthews . . . Vince Deadrick; Rayburn . . . Budd Albright

MIRI (10/27/66)

By Adrian Spies

Anyone over the age of puberty on this earthlike planet falls victim to a fatal, leperous disease; but the children age so slowly (they're around 300 years old) that they don't know why there are no longer any grown-ups ("grups") and why occasionally their older members contract the disease and die. They take perpetual childhood for granted. The Enterprise officers land and contract the disease—and must find corrective and immunization measures. But the kids distrust them and sabotage their experiments. Kirk tries to win them over through a young girl, Miri, who, entering puberty and contracting the disease, has a crush on the Captain.

Guest cast:

Miri . . . Kim Darby; Jahn . . . Michael J. Pollard; Farrell . . . Jim Goodwin

DAGGER OF THE MIND (11/3/66)

By Shimon Wincelberg

On what Kirk assumes will be a routine inspection of the psychiatric ward of the Tantalus V penal colony, it is discovered that the director, Dr. Adams, is keeping the peace through the use of a "neural neutralizer"—a brain-wiping machine. Power-mad, the doctor lures Kirk into the fatal device.

Guest cast:

Dr. Tristan Adams . . . James Gregory; Dr. Van Gelder . . . Morgan Woodward; Dr. Helen Noel . . . Marianna Hill; Lethe . . . Suzanne Wilson

THE CORBOMITE MANEUVER (11/10/66)

By Jerry Sohl

A robot space ship blocks the path of the Enterprise, and then attacks. Kirk retaliates and destroys the mechanism. A manned vessel then appears, and the voice of a ghostly monster, Balok, declares that the Enterprise will have to be destroyed in counter-retaliation. Kirk tries a bluff: he tells the alien that the "corbomite" in the hull of the Enterprise, if fired upon, would explode and destroy both ships. With a superior tractor beam, the alien ship then takes the Enterprise in tow . . . and the battle of wits continues, until Kirk ascertains that the other star ship has only one inhabitant.

Guest cast:

Dave Bailey . . . Anthony Hall; Balok: Clint Howard

THE MENAGERIE (11/17 and 11/24/66)

By Gene Roddenberry

In Star Trek's only two-episode story, Spock contrives to take over the Enterprise and set her course toward Talos IV, a planet off-limits to the Federation; he kidnaps Kirk's predecessor, Captain Pike; and, while not relinquishing control of the ship, he turns himself in for court martial and a sure death penalty. Pike, to compound the mystery, is a victim of radiation poisoning and, while mentally alert, is physically no more than a vegetable, kept alive by life-support mechanisms. During the journey, Spock attempts to explain his actions by showing visual records of Pike's last visit to Talos IV, where Pike had been captured, placed in a zoo, and invited to mate with first one earth woman then another. Part of his tortures consisted of masterful illusions that made him see one woman as many different women. (This story is an expanded version of the unshown *Star Trek* pilot, *The Cage*.)

Guest cast:

Captain Pike . . . Jeffrey Hunter; Vina . . . Susan Oliver; Jose Mendez . . . Malachi Throne; Miss Piper . . . Julie Parrish; Lt. Hanson . . . Hagan Beggs; Tyler . . . Peter Duryea; The Keeper . . . Meg Wylie; Dr. Boyce . . . John Hoyt; Number One . . . Majel Barrett

THE CONSCIENCE OF THE KING (12/8/66)

By Barry Trivers

Kirk is given reason to suspect that the leader of a troupe of actors is actually a mass-murderer, "Kodos the executioner," and he beams the troupe aboard the Enterprise to study them, as he, Kirk, is one of the only three surviving witnesses who might identify Kodos. One of the



other witnesses is killed, another poisoned . . . and Kirk still isn't certain.

Guest cast:

Anton Karidian . . . Arnold Moss; Lenore . . . Barbara Anderson; Kevin Riley . . . Bruce Hyde; Lt. Leslie . . . Eddie Paskey

BALANCE OF TERROR (12/13/66)

By Paul Schneider

The dreaded Romulans use a powerful new weapon to utterly destroy Federation outposts, and an energy screen that makes their ships invisible to the Enterprise sensors. Kirk finds a way to follow and attack

them, and engages in a battle of wits with the Romulan Commander—who is in some ways admirable.

Guest cast:

Romulan Commander . . . Mark Lenard; Andrew Stiles . . . Paul Comi; Decius . . . Lawrence Montaigne; Centurion . . . John Warburton; Robert Tomlinson . . . Stephen Mines; Angela Martine . . . Barbara Baldwin; Hanson . . . Gary Walberg

SHORE LEAVE (12/29/66)

By Theodore Sturgeon

Kirk gives the crew shore leave on an uncharted earth-like planet. What ought to have been a picnic turns into a nightmare that begins when McCoy sees Alice chase the White Rabbit into a hole in the ground, proceeds through attacks of a tiger, strafings by a World War I fighter, and more—culminating in a knight's lance which kills Dr. McCoy.

Guest cast:

Tonia . . . Emily Banks; Caretaker . . . Oliver McGowan; Rodriguez . . . Perry Lopez; Finnegan . . . Bruce Mars; Don Juan . . . James Gruzaf; Ruth . . . Shirley Bonne; Samurai . . . Sebastian Tom

THE GALILEO SEVEN (1/5/67)

By Oliver Crawford and S. Bar-David

The shuttlecraft Galileo, with Spock in command, goes out to gather data on a quasar-like phenomenon, Murasaki 312, and is forced to land on planet Tarus II for repairs. The Enterprise can't find them, due to the quasar's interference with the ship's instruments, and it seems there's no chance of rescue or survival for the landing party, which has encountered monstrous seven-foot natives.

Guest cast:

Boma . . . Don Marshall; Gaetano . . . Peter Marko; Latimer . . . Rees Vaughn; Kelowitz . . . Grant Woods; Mears . . . Phyllis Douglas; Commissioner Ferris . . . John Crawford

THE SQUIRE OF GOTHOS (1/12/67)

By Paul Schneider

In an allegedly empty region of space, the Enterprise finds a warm starless planet with a single inhabitant: Trelane, who dresses like an 18th Century dandy and toys with the lives of the Enterprise officers, whom he forces down to his planet to attend a banquet.

Guest cast:

Trelane . . . William Campbell; Jaeger . . . Richard Carlyle; De Salle . . . Michael Barrier; Ross . . . Venita Wolf



ARENA (1/19/67)

By Gene L. Coon, from a story by Fredric Brown

An incredibly powerful race abducts Kirk and the Gorn captain of an enemy ship—a representative of a race of sentient reptiles—and forces Kirk and the Gorn to fight to the death to decide which of their races will be allowed to prevail and which will be annihilated. The Gorn is more powerful, but Kirk is faster; their intelligences seem matched.

Guest cast:

The Metron . . . Carole Shelyne; O'Herlihy . . . Jerry Ayers; Kelowitz . . . Grant Woods; Lt. Harold . . . Tom Troupe; Lang . . . James Farley; DePaul . . . Sean Kenney

TOMORROW IS YESTERDAY (1/26/67)

By D.C. Fontana

Due to an accidental time-warp, the Enterprise becomes a 20th Century UFO. They observe a fighter plane tracking them, note that the plane is in danger of exploding, and rescue the pilot by beaming him aboard. Dilemma: they can't return the pilot to earth, for his story, if put on record, might change history; and they can't keep the pilot with them, because, according to history, he must have a son who will be a key figure in the development of space travel.

Guest cast:

Captain Christopher . . . Roger Perry; Colonel Fellini . . . Ed Peck; Police Sergeant . . . Hal Lynch; Technician Webb . . . Richard Merrifield; Transporter Chief Kyle . . . John Winston

COURT MARTIAL (2/2/67)

By Don M. Mankiewicz and Stephen W. Carabatsos

Kirk's career is at stake when he is put on trial for obstruction of justice and culpable negligence, accused of killing a crew member during the panic of dealing with an ion storm. The ship's computer not only has a record of events that proves Kirk's guilt, but can reproduce TV pictures that support the record. Kirk's prosecutor is an old flame he fondly remembers; his defender is a shrewd cantankerous old coot known for taking hopeless cases.

Guest cast:

Commodore Stone (judge) . . . Percy Rodriguez; Arel Shaw (prosecutor) . . . Joan Marshall; Samuel Cogley (defense) . . . Elisha Cook, Jr.; Finney . . . Richard Webb; Jamie Finney . . . Alice Rawlings; Hanson . . . Hagan Beggs; Timothy . . . Winston DeLugo

THE RETURN OF THE ARCHONS (2/9/67)

By Boris Sobelman, from a story by Gene Roddenberry

Bound together in a non-productive, communal society, the inhabitants neither know nor care why all their lives revolve around the wishes of Landreu, an omniscient dictator-spirit. Trapped in this culture, Kirk and his men must find the causes, work with the timid underground, and overthrow the computerized traditions of 6,000 years.

Guest cast:

Reger . . . Harry Townes; Marplon . . . Torin Thatcher; Landru . . . Charles McCauley; Lindstrom . . . Christopher Held; Tula . . . Brioni Farrell; First Lawgiver . . . Sid Haig; Tamar . . . Jon Lorner; Hacom . . . Morgan Farley; Bilal . . . Ralph Maurer; Leslie . . . Eddie Paskey; Guard . . . David L. Ross

SPACE SEED (2/16/67)

By Gene L. Coon and Carey Wilbur

Among those in suspended animation aboard the SS Botany Bay, there's Khan, a genetically superior dictator who, in the Eugenics Wars on Earth in the 1990's, at one time ruled a quarter of the earth. Now, re-awakened by the crew of the Enterprise—and nursed by an adoring historian, Marla—he plans to renew his aims of conquest. He starts by commandeering the Enterprise.

Guest cast:

Khan Singh . . . Ricardo Montalban; Marla McGivers . . . Madlyn Rhue; Spinelli . . . Blaisdell Makee; Joaquin . . . Mark Tobin

A TASTE OF ARMAGEDDON (2/23/67)

By Robert Hamner and Gene L. Coon

The inhabitants of Eminor II and those of Vendikar have found no solution to perpetual warfare, so, centuries ago, they devised a cold-blooded quasi-solution: instead of the chaotic destruction of real war, they rely upon computers to select likely targets. If the computer says a certain building *would* be hit, the "victims" obligingly disintegrate the citizens inside. This time, the computers found an unsuspecting target: the Federation ship in orbit above them, the Enterprise.

Guest cast:

Ambassador Fox . . . Gene Lyons; Anan 879 . . . David Opatoshu; Sar 627 . . . Robert Sampson; Mea 349 . . . Barbara Babcock; Tamura . . . Miko Mayama

THIS SIDE OF PARADISE (3/2/67)

By D.C. Fontana, from a story by Nathan Butler and D.C. Fontana

The Enterprise crew suffer a pathological tranquility when they are exposed to spores on Omicron Ceti III. The inaction of a romantic euphoria dooms them all and causes Spock to fall in love, until Kirk accidentally discovers a simple biological antidote. But the others don't want to know about it.

Guest cast:

Leila . . . Jill Ireland; Sandoval . . . Frank Overton; Kelowitz . . . Grant Woods; Painter . . . Dick Scotter



DEVIL IN THE DARK (3/9/67)

By Gene L. Coon

Something down in the mining tunnels is killing the men on a distant planet. Kirk and Spock seek it out and learn about silicon-based life: the deadly Horta, intelligent and made of "stone," has a vital mission to accomplish, no matter how many human lives are lost.

Guest cast:

Vandenberg . . . Ken Lynch; Giotto . . . Barry Russo; Appel . . . Brad Weston; Schmitter . . . Biff Elliott; Horta . . . Janos Prohaska

ERRAND OF MERCY (3/23/67)

By Gene L. Coon

The Organians are situated right between the Federation outposts and the Klingon Empire—but are they really in danger: Kirk assumes so and offers protection, but they shun any offer of violent action, even on their own behalf. Their pacifist attitudes seem suicidal to Kirk, until the Klingons attack in force . . .

Guest cast:

Ayleborne . . . John Abbott; Kor . . . John Colicos; Claymare . . . Peter Brocco; Lingon . . . Victor Lundin; Trefayne . . . David Hillary Huger

THE ALTERNATIVE FACTOR (3/30/67)

By Don Ingalls

After a puzzling moment when the stars simply wink out, the Enterprise crew discover a single life form on a planet below; his name is Lazarus. Soon it is discovered there are two virtually identical Lazaruses, but never are they seen together. One is insane and dangerous, the other rational and in pursuit of his mad alter-ego. They are from parallel universes, one positive, the other negative; and if the two men should ever meet, both universes—ours and the other—would be obliterated. Which is what the mad one hopes to do. But which one is mad and which is sane?

Guest cast:

Lazarus (both parts) . . . Robert Brown; Charlene Masters . . . Janet MacLachlen; Barstow . . . Richard Derr; Lt. Leslie . . . Eddie Paskey

CITY ON THE EDGE OF FOREVER (4/6/67)

By Harlan Ellison

McCoy makes an ill-advised jump through a time portal, ends up in 20th Century America, and does something that alters the course of history. Unless Kirk and

Spock can go back and prevent McCoy's blunder, the whole history of space exploration, including the construction of the Enterprise, will not have occurred. Kirk and Spock go back into the 1930's, to a storefront mission during the Depression, and wait for McCoy to arrive. Meanwhile, Kirk falls very much in love with the very woman who holds the key to the two possible futures—and who must be prevented from meeting McCoy.

Guest cast:

Edith Keeler . . . Joan Collins; Rodent . . . John Harmon; Voice of the Guardian . . . Bartell LaRue

OPERATION ANNIHILATE (4/13/67)

By Stephen W. Carabatos

Gelatinous parasites have invaded the outpost of Deneva; they inhabit human bodies and drive the hosts mad from pain, then produce death. Kirk's brother's family is there; only the child, Peter, survives. In attempting to assist, Spock becomes infected, but because of his mental control is able to withstand the pain and help McCoy look for some way to kill the parasite without killing the host.

Guest cast:

Kartan . . . Dave Armstrong; Peter Kirk . . . Craig Hundley; Aurelan . . . Joan Swift; Yeoman Zara Jamal . . . Maurishka Taliferro

Second Season 1967-68

AMOK TIME (9/15/67)

By Theodore Sturgeon

Reluctantly giving in to the Vulcan biological cycle, Spock must return to Vulcan to mate, or die. Kirk has to disobey Starfleet to get him there in time. But Kirk is chosen in preference to Spock by Spock's intended, requiring (as per custom) that Kirk and Spock fight to the death.

Guest cast:

T'Pring . . . Arlene Martel; T'Pol . . . Celia Lovsky; Stonn . . . Lawrence Montaigne; Komack . . . Byron Morrow

WHO MOURNS FOR ADONIS? (9/22/67)

By Gilbert Ralston and Gene L. Coon, from a story by Gilbert Ralston

The Olympian Gods of ancient Greece had basis in fact: they were super-human immortal beings who, exiled from Olympus, took refuge on Pollux IV. All have died of loneliness except Apollo, whose external energy source is far from supernatural. He tries to amuse himself by demanding obedience from the crew of the Enterprise, who are too sophisticated to be impressed. But the destruction he is capable of is all too real.

Guest cast:

Apollo . . . Michael Forest; Carolyn Palamas . . . Leslie Parrish; Kyle . . . John Winston

THE CHANGLING (9/29/67)

By John Meredith Lucas

Nomad, a drifting space probe originally intended for peaceful purposes, has been damaged and has combined with an alien probe capable of self-maintenance and repair; it's now a monstrous machine out to destroy anything imperfect—including all forms of life. Kirk



finds it willing to communicate with him, and he must destroy it by finding the chink in its armor of logic.

Guest cast:

Singh . . . Blaisdell Makee; Lt. Carlisle . . . Arnold Lessing; The Voice of Nomad . . . Vic Perrin

MIRROR, MIRROR (10/6/67)

By Jerome Bixby

Star date: "unknown." An ion storm hurls Kirk, Scotty, McCoy, and Uhura into a parallel universe where Earth rules the galaxy with a reign of terror, and where advancement through the ranks of Starfleet service is by



assassination. It happens during a routine transportation; our people are sent to replace their exact counterparts in a parallel Enterprise, and the violent parallel Kirk, Scotty, McCoy and Uhura are beamed onto *our* Enterprise. Spock knows at once that these are not the same people he beamed out and begins trying to rectify the transporter's malfunction. Back in the violent universe, Kirk betrays himself when he refuses to attack an innocent outpost.

Guest cast:

Marlena . . . Barbara Luna; Tharn . . . Vic Perrin

THE APPLE (10/13/67)

By Max Ehrlich and Gene L. Coon, from a story by Max Ehrlich

The people of Gamma Trianguli VI live in an Eden overlorded by Vaal, a mysterious "being" whose "temple" is a monstrous stone reptilian head, and whose appetite is for adulation and material sacrifices. For such considerations, Vaal has made his people immortal, immune, unproductive, and lethargic. Vaal sees the orbiting Enterprise as a threat to the status quo (which it is) and quite efficiently starts causing the Enterprise orbit to decay. Kirk must expose Vaal and destroy it before the Enterprise disintegrates.

Guest cast:

Akuta . . . Keith Andes; Martha Landon . . . Celeste Yarnall; Mallory . . . Jay Jones; Sayana . . . Shari Nims; Makora . . . David Soul

THE DOOMSDAY MACHINE (10/20/67)

By Norman Spinrad

Kirk and Commodore Decker, who fears he failed when a command decision was expected of him, battle a gigantic robot machine which sweeps invincibly through space—ignorant of its original purpose—devouring whole planets for fuel to sustain itself. Mindlessness makes the betrayed cylindrical monster all the more terrifying . . . and Earth lies in its path.

Guest cast:

Commodore Decker . . . William Windom; Lt. Palmer . . . Elizabeth Rogers; Elliott . . . John Copage; Washburn . . . Richard Compton; Sgt. Kyle . . . John Winston; Russ . . . Tim Burns

CATSPAW (10/27/67)

By Robert Bloch and D.C. Fontana

All indications are that there are no life forms on Pyros, yet there's a black cat, witches, and two changeable and mysteriously powerful humanoids who, if they can't scare Kirk, Spock, *et al*, can at least kill them—or heat the Enterprise, voodoo-fashion, until everyone aboard fries. The aliens' energy source must be found and destroyed.

Guest cast:

Sylvia . . . Antoinette Bowers; Korob . . . Theo Marcus; DeSalle . . . Michael Barrier; Jackson . . . Jimmy Jones

I, MUDD (11/3/67)

By Stephen Kandel

An android hijacks the Enterprise and takes it to a planet inhabited by robots who have made Harry Mudd (of *Mudd's Women*) their ruler. But of course it's Mudd who's the captive. The Enterprise crew has been brought to Harry to keep him company, and they too are trapped there by the androids who are more powerful than mere mortals. The captives (Harry reluctantly cooperating) devise a plan to confuse the androids, hoping to short out their logic circuits.

Guest cast:

Harry Mudd . . . Roger C. Carmel; Norman . . . Richard Tatro; St. Rowe . . . Mike Howden; Ens. Jordan . . . Michael Zaslow; The "Stella" series . . . Kay Elliott; The "Alice" series . . . Rhae and Alyce Andrece; The "Herman" series . . . Tom and Ted LeGarde

METAMORPHOSIS (11/10/67)

By Gene L. Coon

Kirk, Spock, and McCoy are transporting a hostile young Federation diplomat, Nancy Hedford, toward medical help to cure her fatal disease, when they are drawn off course by a peculiar electric cloud and forced to land on a barren planet. The cloud, a sentient energy-being, has kept a stranded space pioneer, Zephram Cochrane, there for over 200 years—keeping him alive and young. But Zephram is in danger of dying of loneliness, so the cloud, called "The Companion," has marooned our heroes there because, as the Companion reasons, "the man must continue." Meanwhile, Nancy is dying.

Guest cast:

Zephram Cochrane . . . Glenn Corbett; Nancy Hedford . . . Elizabeth Rogers

JOURNEY TO BABEL (11/17/67)

By D.C. Fontana

What could be more frustrating for Kirk than the transporting of 34 Federation delegates splintered into two camps regarding the vote to admit Cordian into the Federation? Among the delegates are Spock's Vulcan father and Terran mother, who are also divided in their attitude toward their son: Spock's father has not spoken to him for 18 years, since Spock joined Spacefleet rather than choosing a career in Vulcan science. And there's a murderer loose.

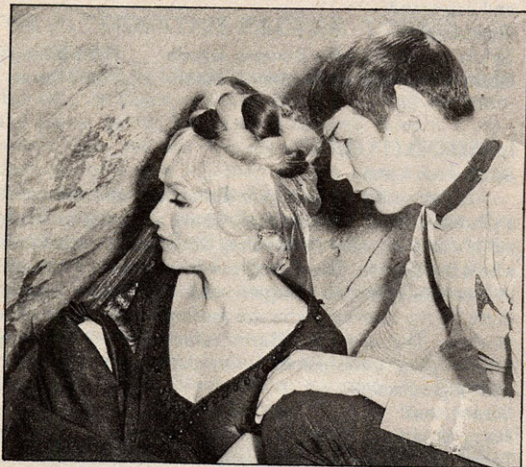
Guest cast:

Amanda . . . Jane Wyatt; Sarek . . . Mark Lenard; Thelev . . . William O'Connell; Sharas . . . Reggie Nalder; Gav . . . John Wheeler; Josephs . . . James X. Mitchell

FRIDAY'S CHILD (12/1/67)

By D.C. Fontana

The Klingons foment revolt among the natives of Capella IV, encouraging a Klingon sympathizer to assume leadership by declaring himself the new Teer (chief). Eleen, widow of the dethroned Teer, carries a child, a direct descendant who must be killed, so she is sentenced to death. She escapes and is saved by Kirk,



McCoy and Spock, who are in the hills observing, planning somehow to prevent the Klingon takeover.

Guest cast:

Kras . . . Tige Andrews; Maab . . . Michael Dante; Eleen . . . Julie Newmar; Keel . . . Cal Bolder; Duur . . . Kirk Raymone; Teer Akaar . . . Ben Gage; Grant . . . Robert Bralver

THE DEADLY YEARS (12/8/67)

By David P. Harmon

The fact that Chekov is not affected seems to be the key to finding an antidote to a problem of accelerated aging. Kirk, Spock, and Scotty become so senile they cannot command the ship, so Commodore Stocker assumes command and attempts to rush the Enterprise through a Romulan zone to reach a medical center. But the Romulans are in hot pursuit, as all but Chekov are turning into dottering 90-year-olds.

Guest cast:

Commodore Stocker . . . Charles Drake; Janet Wallace

. . . Sarah Marshall; Arlene Galway . . . Beverly Washburn; Johnson . . . Felix Locker; Atkins . . . Carolyn Nelson; Mrs. Johnson . . . Laura Wood

OBSESSION (12/15/67)

By Art Wallace

Kirk encounters his "Moby Dick" in the form of an energy-charged cloud creature that kills by draining red blood cells from its victims. Kirk still carries guilt for his slow reflexes that allowed the monster to escape, years ago, when Kirk was aboard the USS Farragut. Now he abandons all other duties and priorities and suicidally sets himself up as bait to trap and destroy the menace.

Guest cast:

Garrovick . . . Stephen Brooks; Rizzo . . . Jerry Ayres

WOLF IN THE FOLD (12/22/67)

By Robert Bloch

Jack the Ripper was never caught because he was a non-corporeal being that got sustenance from people suffering acute fear. The being could inhabit first one host then another. Now the being, still alive and frightening, is loose on Argelius II, where Scotty is arrested for the brutal murder of a woman and has to confess that he actually might have done it.

Guest cast:

Hengist . . . John Fiedler; Jaris . . . Charles Macauley; Sybo . . . Peter Seurat; Tark . . . Joseph Bernard; Morla . . . Charles Dierkop; Tankris . . . Judy McConnell; Karen Tracy . . . Virginia Ladridge; Nurse . . . Judy Sherven; Kara . . . Tania Lemani

THE TROUBLE WITH TRIBBLES (12/29/67)

By David Gerrold

Cute, cuddly and incredibly prolific, the "harmless" tribbles figure in the political intrigue surrounding a shipment of a new hybrid grain, quadrotriticale, desperately needed on a starving planet.

Guest cast:

Nilz Barris . . . William Schallert; Koloth . . . William Campbell; Cyrano Jones . . . Stanley Adams; Lurry . . . Whit Bissell; Korax . . . Michael Pataki; Arne Darwin . . . Charlie Brill; Fitzpatrick . . . Ed Reiners; Trader . . . Guy Raymond; Freeman . . . Paul Bradley; Guard . . . David Ross

THE GAMESTERS OF TRISKELION (1/5/68)

By Margaret Armen

The Providers, having run out of interesting local talent, abduct Kirk, Chekov, and Uhura and try to enslave them and train them to fight as gladiators for their amusement. The more independent and unbreakable the three prove to be, the more delighted are the Providers in their attempts to subjugate such strong-willed adversaries, and the more intense become their efforts.

Guest cast:

Galt . . . John Ruskin; Shana . . . Angelique Pettyjohn; Lars . . . Steve Sandor; Tamoon . . . James Ross; Jana . . . Victoria George; Kloog . . . Mickey Horton

A PIECE OF THE ACTION (1/12/68)

By David P. Harmon and Gene L. Coon

A classic anthropological interference situation is played out again on Iotia, where, 100 years ago, crewman

from the USS Horizon happened to leave behind a book on the ethics of the Chicago mobs of the '30s. Intelligent but lacking a culture of their own, the Iotians built their society around machine guns, raids, and takeovers by the bosses of various territories. One boss, Bela Oxmyx, summons Kirk and holds him hostage to get a supply of "heaters" (phasers) so he can take over the planet.

Guest cast:

Oxmyx . . . Anthony Caruso; Krako . . . Victor Tayback; Kalo . . . Lee Delano; Tepo . . . John Harmon; Zabo . . . Steve Arnold; Boy . . . Sheldon Collins; Two girls . . . Dyanne Thorne, Sharyn Hillyer

THE IMMUNITY SYNDROME (1/19/68)

By Robert Sabaroff

The destroyer, which vanquished all life in an entire star system, is a mammoth space-dwelling one-celled amoeba-like organism. The Enterprise follows Spock, alone in the shuttlecraft, into the lethal mass of protoplasm in an attempt to reach its nucleus and destroy it before it can digest the invading space ships.

Guest cast: NONE

(Special optical effects were by Frank Van Der Veer.)

A PRIVATE LITTLE WAR (2/2/68)

By Gene Roddenberry, from a story by Judd Crucis

The Klingons, in order to create local chaos, introduced one of the two primitive tribes to the flintlock rifle—hoping they would subjugate the other tribe. Kirk tries to restore a balance of power by giving the disadvantaged tribe flintlocks too. Nona, witch doctress of the hill people, isn't satisfied with equal power; she wants Kirk to help her people conquer the others. She saves his life by curing the bite of the one-horned, bear/ape Mugatu.

Guest cast:

Nona . . . Nancy Kovack; Tyree . . . Michael Whitney; Mbenga . . . Booker Marshall; Apella . . . Arthur Bernard; Krell . . . Joe Romeo

RETURN TO TOMORROW (2/9/68)

By John Kingsbridge

Three still-living descendants of a long-dead race are encased in spheres, reduced to energy, searching the heavens for three humans to inhabit long enough to construct android bodies for themselves to dwell in. They find Kirk, Spock, and Ann Mulhall, a doctor aboard the Enterprise. But one of the three is jealous and evil and attempts to kill the spirit in Kirk's body (and Kirk) and to keep Spock's body forever as his own.

Guest cast:

Ann Mulhall . . . Diana Muldaur



PATTERNS OF FORCE (2/16/68)

By John Meredyth Lucas

Sociologist John Gill has committed the ultimate treason: he has set up a Nazi culture as an experiment, persecuting the minority Zeons, who are peaceful neighbors, and setting himself up as dictator. But the experiment has one tragic flaw: it works and he finds himself a slave to it. In an attempt to topple the dictatorship, Kirk and his men infiltrate Nazi headquarters with the help of the underground.

Guest cast:

John Gill . . . David Brian; Melakon . . . Skip Homier; Isak . . . Richard Evans; Daras . . . Valora Norand; Abrom . . . William Wintersole; Eneg . . . Patrick Horgan; Newscaster . . . Bart LaRue; SS Lieutenant . . . Ralph Mauer

BY ANY OTHER NAME (2/23/68)

By D.C. Fontana and Jerome Bixby, from a story by Jerome Bixby

Aliens from Andromeda, having traveled for 300 years, have lost their ship and taken over the Enterprise so they can return and report our galaxy fit for conquest and colonization; but something strange is happening to them: they've taken on human form and for the first time are having sensations and emotions that their own bodies are incapable of.

Guest cast:

Rojan . . . Warren Stevens; Kelinda . . . Barbara Bouchet; Hanar . . . Stewart Moss; Tomar . . . Robert Fortier; Lt. Shea . . . Carol Byrd; Drea . . . Leslie Dalton; Thompson . . . Julie Cobb

THE OMEGA GLORY (3/1/68)

By Gene Roddenberry

The descendants of Americans and of Communists have carried their age-old war to the colony of Omega IV, where they squabble on, no longer knowing why they fight, using precious documents like the American Constitution merely as emotional fuel to fire up the warriors. Kirk tries to tell them that the secrets of peaceful coexistence are in the very documents they worship but make no effort to understand.

Guest cast:

Captain Tracey . . . Morgan Woodward; Cloud William . . . Roy Jensen; Sirah . . . Irene Kelley; Galloway . . . David L. Ross; Leslie . . . Eddie Paskey; Carter . . . Ed McReady; Wu . . . Lloyd Kino; Scholar . . . Morgan Farley



THE ULTIMATE COMPUTER (3/8/68)

By D.C. Fontana, from a story by Lawrence N. Wolfe

Turn everything over to a computer and it will take charge. An experimental model takes over the Enterprise and declares war on other Federation ships, while its creator, Daystrom, suffers with the knowledge that the computer has been given his own personality. The only defense for the Federation is to obliterate the Enterprise.

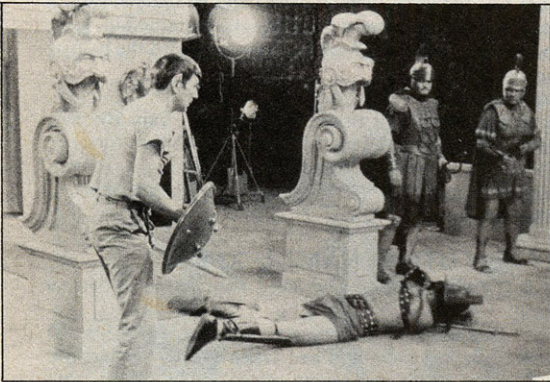
Guest cast:

Daystrom . . . William Marshall; Wesley . . . Barney Russo; Harper . . . Sean Morgan

BREAD AND CIRCUSES (3/15/68)

By Gene Roddenberry and Gene L. Coon, from a story by John Kneubuhl

Power-hungry Captain Merik, ex-captain of the starship Beagle, found an opportunity to establish his ideal society: a modern dictatorship based on ancient Rome, with himself at the top, of course. He invites Kirk to join him, to destroy his ship, and live in Roman



splendor. When Kirk refuses, Merik forces him and others from the Enterprise to be gladiators on a television game show: "Name the Winner."

Guest cast:

Merik . . . William Smithers; Claudius Marcus . . . Logan Ramsey; Septimus . . . Ian Wolfe; Flavius Maximus . . . Rhodes Reason; Drusilla . . . Lois Jewell; Announcer . . . Bart LaRue; Master of Games . . . Jack Perkins

ASSIGNMENT EARTH (3/29/68)

By Gene Roddenberry, from a story by Gene Roddenberry and Art Wallace

On a data-gathering historical mission, the Enterprise returns to the 20th Century, late '60s, to see how we managed to keep from destroying ourselves. A transporter beam from a distant planet accidentally places Gary Seven aboard the Enterprise. Seven says he has been sent to prevent global holocaust, but his actions indicate that his mission is one of sabotage: he must get to an American base in time to prevent a rocket launching. How can Kirk protect the future? By stopping Gary Seven, or by helping him?

Guest cast:

Gary Seven . . . Robert Lansing; Roberta Lincoln . . . Terri Garr; Cromwell . . . Jim Keefer; Nesvig . . . Morgan Jones; Rawlins . . . Lincoln Demyan

SPOCK'S BRAIN (9/20/68)

By Lee Cronin

An adept thief from an advanced civilization, Kara, removes Spock's brain and vanishes with it. Kirk must locate the beautiful thief's destination and get there before Spock's body, now maintained by life-support



machinery, perishes beyond reclamation. But what if they do find Spock's brain? McCoy hasn't the remotest idea how to go about reconnecting it.

Guest cast:

Kara . . . Marj Dusay; Luma . . . Sheila Leighton; Primitive Man . . . James Daris

THE ENTERPRISE INCIDENT (9/27/68)

By D.C. Fontana

While disguised as a Romulan to learn the nature of their new "cloaking device" which makes their ships invisible to Enterprise sensors, Kirk is captured and charged with espionage, while the lethal but lovely female Romulan Commander tries to seduce Mr. Spock into committing mutiny and joining forces with the Romulans (distant relatives of Vulcans).

Guest cast:

Commander . . . Joanne Linville; Tal . . . Jac Donner; others: Richard Compton, Robert Gentile, Gordon Coffey, Mike Howden





THE PARADISE SYNDROME (10/4/68)

By Margaret Armen

The coincidence seems too great: a remote planet possesses a culture patterned after American Indians. And it's in imminent danger from destruction by an on-rushing asteroid. In trying to save them, Kirk loses his memory and must become one of them, must deal with his love for a most gentle savage, Miramane, and must learn the significance of the obelisk that has a mysterious hold over the natives. They believe Kirk is a messiah.

Guest cast:

Miramane ... Sabrina Scharf; Salish ... Rudy Lolari; Goro ... Richard Hale; others: John Lindesmith, Lamont Laird

AND THE CHILDREN SHALL LEAD (10/11/68)

By Edward J. Lasko

The ghostly Gorgan uses unwitting children to unleash the beast in the human soul (Freud again). Five children who have already induced their parents to commit suicide have been beamed aboard the Enterprise. Kirk believes he has rescued a group of innocent babes.

Guest cast:

Gorgan ... Melvin Belli; Professor Starnes ... James Wellman; Tommy ... Craig Hundley; Mary ... Pamela Ferdin; Don ... Mark Robert Brown; Ray ... Brian Tochi; Steve ... Caesar Belli

IS THERE IN TRUTH NO BEAUTY? (10/18/68)

By Jean Lisette Aroeste

The Enterprise beams aboard an alien ambassador so hideous to behold that the very sight of him produces insanity in humans. He is kept in an opaque container and is looked after by a beautiful woman doctor, a human, who seems immune to his ugliness. Her poignant secret involves the beads on her futuristic gown.

Guest cast:

Miranda ... Diana Muldaur; Marvick ... David Frankham.

SPECTRE OF THE GUN (10/25/68)

By Lee Cronin

In punishment for violating the territory of the Milkotians, Kirk and the Enterprise team are sentenced to die on Oct. 26, 1881—in the gunfight at the O.K. Corral. They are sent back in time and take the places of the Clanton gang—who are to be gunned down by Wyatt Earp and Doc Holliday. But the dreamlike reenactment



strikes Spock as illogical; he learns that the Milkotians are not to be taken at their word.

Guest cast:

Wyatt Earp ... Ron Soble; Morgan Earp ... Rex Holman; Sylvia ... Bonnie Beecher; Virgil Earp ... Charles Maxwell; Doc Holliday ... Sam Gilman; Sheriff Behan ... Bill Zuckert; Barber ... Ed McReady; Melkotian voice; Abraham Sofaer; Melkotian buoy voice ... James Doohan

DAY OF THE DOVE (11/1/68)

By Jerome Bixby

A luminous energy-charged spinning entity invades the Enterprise and triggers a mysterious animosity among crew members. Klingons are then transferred aboard by the thing, which arms the warring factions with swords and speeds the Enterprise out of the galaxy.

Guest cast:

Kang ... Michael Ansara; Mara ... Susan Howard



FOR THE WORLD'S HOLLOW, AND I HAVE TOUCHED THE SKY (11/8/68)

By Rik Vollaerts

A computerized society, ruled by an omnipresent oracle, is kept from knowing that its world is actually a gigantic starship inside a hollow sphere, that there are stars beyond them—and that they are on an irreversible collision course with a planet. They call their “place” Yolanda. Critically ill, McCoy falls in love with the high priestess, Natira, and elects to stay with her and share her fate.

Guest cast:

Natira . . . Kate Woodville, Admiral Westervelt . . . Byron Morrow; Old Man . . . John Lormer

THE THOLIAN WEB (11/15/68)

By Judy Burns and Chet Richards

Kirk has vanished and Spock is in command of the rescue mission, but the Tholians, taking the Enter-



prise to be hostile, spin a confining “web” in the space around the ship.

Guest cast: NONE

(Special optical effects and animation by Van der Veer)

PLATO'S STEPCHILDREN (11/22/68)

By Meyer Dolinsky

Another trip to a civilization like ancient Greece. Here, the locals have let their super-human psychokinetic powers lead to a perverse and hostile way of life: they delight in causing visitors to humiliate themselves. A battle of wills in the psychic realm is Kirk's only hope of saving McCoy, whom the Platonians have enslaved.

Guest cast:

Alexander . . . Michael Dunn; Parmen . . . Liam Sullivan; Philana . . . Barbara Babcock; Eraclitus . . . Ted Scott; Donyd . . . Derek Partridge

WINK OF AN EYE (11/29/68)

By Lee Cronin

A distress signal is really a trap for the Enterprise. The few remaining inhabitants of Scalos live at such an accelerated pace that they are invisible to human eyes; their only trace is a buzzing sound, like that of a mosquito. The women are unable to mate with their own men, who have become sterile, and must kidnap—and artificially accelerate—humans for mates. The beautiful Scalosian princess chooses Kirk.

Guest cast:

Deela . . . Kathie Browne; Rael . . . Jason Evers; Ekor . . . Eric Holland; Compton . . . Geoffrey Binney

THE EMPATH (12/6/68)

By Joyce Muskat

Aliens decree death by torture for Kirk, Spock and McCoy, in a bizarre experiment involving a lovely mute girl, capable of total, literal empathy—able to absorb pain from others, even cure their wounds, as if the torment were her own.

Guest cast:

Gem . . . Kathryn Hays; Lal . . . Alan Bergman; Thann . . . Willard Sage; Dr. Linke . . . Jason Wingreen; Dr. Ozaba . . . Davis Roberts

ELAAN OF TROYIUS (12/20/68)

By John Meredith Lucas

Kirk has an odd assignment in transporting a bitch of a high priestess from a warrior tribal culture to become the bride of her arch enemy—in order to insure peace. It's a case of taming the shrew.

Guest cast:

Elaan . . . France Nuyen; Petri . . . Jay Robinson; Kryton . . . Tony Young; Evans . . . Lee Duncan; Watson . . . Victor Brandt; Klingon . . . K.L. Smith

WHOM GODS DESTROY (1/3/69)

By Lee Erwin

Kirk and Spock fall into the hands of Garth, the murderous leader of an inmates' revolt at an intergalactic insane asylum. Through his ability to assume appearances other than his own, Garth plans, with the assistance of his insane followers, to seize the Enterprise and conquer the universe.

Guest cast:

Marta . . . Yvonne Craig; Garth . . . Steve Ihnat; Cory . . . Key Luke

LET THAT BE YOUR LAST BATTLEFIELD (1/10/69)

By Oliver Crawford, from a story by Lee Cronin

The Enterprise becomes a battlefield for two aliens, each half-white and half-black. One is the pursuer, a member of the master race, the other is the pursued, a representative of the oppressed. At first, no one notices the absurdity upon which their prejudice of one another is based.

Guest cast:

Bele . . . Frank Gorshin; Lokai . . . Lou Antonio

THE MARK OF GIDEON (1/17/69)

By George F. Slavin and Stanley Adams

Kirk is lost through an apparent transporter malfunction as he is beaming down to a “paradise” planet of peace and plenty. To those aboard the Enterprise, Kirk vanishes; to Kirk, the entire crew of the ship has vanished and he is alone there—well, not quite alone. And there are odd anomalies, things about the ship that shouldn't be the way they are. The imaginative theme concerns birth control.

Guest cast:

Odonia . . . Sharon Acker; Hodin . . . David Hurst; Krodock . . . Gene Kynarski; Admiral Fitzgerald . . . Richard Derr

THAT WHICH SURVIVES (1/24/69)

By John Meredith Lucas, from a story by D.C. Fontana

On a barren planet, with neither food nor water,

the officers of the Enterprise meet a strange woman capable of disrupting every cell in the body, killing her victims with a single touch. She vanishes first compressing into a line, then a point. Her mission is an oddly innocent one and is ages old.

Guest cast:

Losira ... Lee Meriwether; D'Amato ... Arthur Batanides; Lt. Rahada ... Naomi Pollack

THE LIGHTS OF ZETAR (1/31/69)

By Jeremy Tarcher and Shari Lewis

Scotty falls in love with a dangerous young woman, who has become the unwilling body for several alien brains—which, when seen, take the shape of an amorphous cluster of pin-points of light—who are using her body to complete their own life cycle.

Guest cast:

Lt. Mira Romaine ... Jan Shutan; Lt. Kyle ... John Winston; Rindonian ... Libby Erwin.

REQUIEM FOR METHUSLAH (2/14/69)

By Jerome Bixby

Now he calls himself Flint, but he claims to be immortal and to have lived on earth, named, in various eras, Methuselah, Solomon, DaVinci, and others. He and his beautiful ward, Reena, live alone on this secluded planet, and they want to keep it that way. (Flint does, at least; Reena has never had the chance to love a man before, and Kirk finds her wonderfully appealing.) Flint is willing to see the whole crew of the Enterprise die of a plague, rather than let them go and report his whereabouts.

Guest cast:

Flint ... James Daly; Reena ... Louise Sorel



THE WAY TO EDEN

THE WAY TO EDEN (2/21/69)

By Arthur Heinemann, from a story by Michael Richards and Arthur Heinemann

A gang of 23rd Century neo-hippies have hijacked a space cruiser in their alienation-induced plot to discover the mythical planet Eden. (The song, "Hey, Out There," is by Charles Napier.)

Guest cast:

Dr. Sevrin ... Skip Homeier; Adam ... Charles Napier; Irina ... Mary Linda Rapelye; Tongo Rad ... Victor Brandt; two hippies ... Deborah Downey and Phyllis Douglas

THE CLOUD MINDERS (2/28/69)

By Margaret Armen, from a story by David Gerrold and Oliver Crawford

The miners on the ground below have traditionally served the needs of the leisure class who live in Ardana, a city suspended in the clouds. When Kirk beams down to ask for a consignment of zeenite, he and Spock and McCoy are drawn into a class struggle that threatens the cloud city, the Enterprise, and millions of starving victims of a botanical plague only zeenite can eliminate.

Guest cast:

Plusus ... Jeff Corey; Droxine ... Diana Ewing; Vanna ... Charlene Polite; Anka ... Fred Williamson; Midro ... Ed Long

THE SAVAGE CURTAIN (3/7/69)

By Arthur Heinemann and Gene Roddenberry, from a story by Gene Roddenberry

On a planet of molten lava, Kirk joins Abraham Lincoln in a struggle against four of history's most ruthless killers.

Guest cast:

Abraham Lincoln ... Lee Bergere; Surak ... Barry Atwater; Colonel Green ... Phillip Pine; Genghis Kahn ... Nathan Jung; Zora ... Carol Daniels Dement; Kahless ... Robert Herron

ALL OUR YESTERDAYS (3/14/69)

By Jean Lisette Aroeste

Mistaken for natives of a planet doomed to destruction, the Enterprise officers are dispatched into the planet's past. McCoy and Spock find themselves in an ice age, while Kirk faces charges of witchcraft in a late middle ages culture.

Guest cast:

Zarabeth ... Mariette Hartley; Atoz ... Ian Wolfe; Prosecutor ... Kermit Murdock; Constable ... Johnny Haymer; Jailor ... Stan Barrett; Fops ... Ed Bakey and Al Cavens; Woman ... Anna Karen

TURNABOUT INTRUDER (6/3/69)

By Arthur Singer, from a story by Gene Roddenberry

Jealousy and power-lust drive scientist Janice Lester to devise a way to transfer her consciousness into Kirk's body and his into hers. Only certain subtleties of manner and behavior lead to a discovery of what is happening.

Guest cast:

Dr. Janice Lester ... Sandra Smith; Dr. Coleman ... Harry Landers



ANAGRAMS

The following items, scrambled into gibberish, can keep you busy and frustrated for some time. So be assured that not too many of the items are particularly obscure. If you're very well acquainted with *Star Trek* names, terms and titles, you could likely get them all. Even if your knowledge is limited, you'll get a respectable number of them — as long as you don't give up.



Character names

1. JERK A PET CHIRP
2. RACE NOSY JON
3. PATTERN WAY
4. NAVY SERGE
5. NO RAGS
6. MAE A MINER
7. SAILOR
8. I WOULD CALM LI

Aliens

9. AIR SKIN AD
10. RAID NONA
11. RANCH SO
12. LONG INK
13. IKES A NO

Technical Terms

14. SWIPE RUM POLE
15. FOR WAC TRAP
16. DRAPE PEWS
17. MILER OFF
18. DATA REST
19. MEND A BOW

Things

20. A DRAB, RAINY SUN
21. TEND TROOP HOOP
22. ADIOS SUPER CAB
23. SORT PARTNER
24. I LIT HI MUD
25. TRACE A SONS WAIL
26. RAID DON

Episode Titles

27. NIGHT MEANS TEARS
28. CHILDREN DUE MOST
29. HARM TAN PET
30. A SHOE LEVER
31. TIE A GREEN HEM
32. SHORE MOIST MOP
33. HEX CLAIR
34. ATOM MIKE
35. NET WHOLE HABIT
36. MAP H TEETH

SUPPLY THE CAPTION

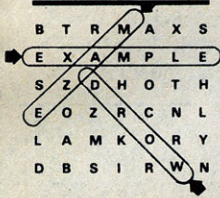
This photo was selected to drive you up the wall. Can you name the episode and describe the action due to follow this uncharacteristic tranquilly sensuous moment?



STAR TREK MATCH PUZZLE AND WORD MAZE

First, match up the show title with the character and with the actor who played the part; then find the capitalized words in the maze — running forward, backward, diagonally, up or down.

SAMPLE PUZZLE:



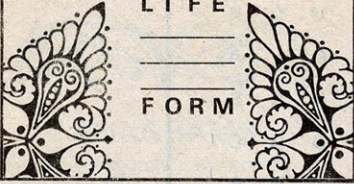
1. The Doomsday Machine ____
2. Plato's Stepchildren ____
3. The Cloud Minders ____
4. Journey To Babel ____
5. The Menagerie ____
6. Let That Be Your Last Battlefield ____
7. The Apple ____
8. The Paradise Syndrome ____
9. That Which Survives ____
10. Cats Paw ____
11. Is There In Truth No Beauty? ____
12. Metamorphosis ____
13. Galileo Seven ____
14. The Trouble With Tribbles ____
15. The Savage Curtain ____
16. Friday's Child ____
17. Spectre Of The Gun ____
18. I, Mudd ____
19. Requiem For Methuselah ____
20. Whom Gods Destroy ____
21. Assignment Earth ____
22. The Way To Eden ____
23. Mirror, Mirror ____
24. And The Children Will Lead ____

- A. GARY SEVEN ____
- B. WYATT EARP ____
- C. LOSIRA ____
- D. ABRAHAM LINCOLN ____
- E. MARLENA ____
- F. ALEXANDER ____
- G. FLINT ____
- H. ELEEN ____
- I. CAPTAIN PIKE ____
- J. PLASUS ____
- K. HARRY MUDD ____
- L. KOROB ____
- M. GARTH ____
- N. BELE ____
- O. Doctor MIRANDA JONES ____
- P. BOMA ____
- Q. Doctor SEVRIN ____
- R. AKUTA ____
- S. GORGAN ____
- T. EPHRAM COCHRANE ____
- U. SAREK ____
- V. CYRANO Jones ____
- W. COMMODORE DECKER ____
- X. MIRAMANEE ____

- a. Frank Gorshin
- b. Stanley Adams
- c. James Daly
- d. Diana Muldaur
- e. Skip Homeier
- f. Mark Lenard
- g. Melvin Belli
- h. Ron Soble
- i. William Windom
- j. Lee Bergere
- k. Robert Lansing
- l. Lee Meriwether
- m. Barbara Luna
- n. Michael Dunn
- o. Keith Andes
- p. Glenn Corbett
- q. Jeff Corey
- r. Theo Marcuse
- s. Don Marshall
- t. Jeffrey Hunter
- u. Roger C. Carmel
- v. Sabrina Scharf
- w. Julie Newmar
- x. Steve Inhat

Life Form LETTER CHANGE

By changing one letter at a time, without changing the order of letters, you should be able to change *life to form*. Each step must be a good English word, but no proper nouns. We say you can do it in four steps.



WORD BUILDER

Tribbles ate and purred and multiplied, but never said a word. But within Tribbles you can find a number of words — 14, according to our expert. See how many words of four letters or more you can find in

TRIBBLES

Proper nouns and plurals are not allowed, and only one form of a word is acceptable. Do not use a letter more often than it appears.

35. THE THOLIAN WEB
34. AMOK TIME
33. CHARLIE X
32. METAMORPHOSIS
31. THE MENAGERIE
30. SHORE LEAVE
29. THE MAN TRAP
28. THE CLOUD MINDERS
27. ASSIGNMENT EARTH
26. ANDROID
25. SCALOSIAN WATER
24. DILITHIUM
23. TRANSPORTER
22. SUB-SPACE RADIO
21. PHOTON TORPEDO
20. SAURIAN BRANDY
19. BEAM DOWN
18. STAR DATE
17. LIFE FORM
16. WARP SPEED
15. WARP FACTOR
14. IMPULSE POWER
13. EKOSIAN
12. KLINGON
11. ARCHONS
10. ANDORIAN
9. KARIDIANS
8. CLOUD WILLIAM
7. LOSIRA
6. MIRAMANEE
5. SARGON
4. GARY SEVEN
3. WYATT EARP
2. CYRANO JONES
1. JACK THE RIPPER

Wolf in the Fold — a few moments before "Jack the Ripper" strikes again and Scotty is accused of murder.

SUPPLY THE CAPTION

9. PLACE
8. LONER
7. BLNDS
6. PASTE
5. BEETS
4. SHAPE
3. CRAMP
2. EATER
1. STAIN

KEYWORD KWIZ

KEYWORD: NERVE PINCH

TRIBBLES: BEST, BESTIR, BIER
 BILE, BITE, BLEST, ERST, ISLE
 LEST, LIST, LITER, REST, SILT,
 SIRE, SITE, SLIT, STILE, STIR,
 TIER, TILE, TIRE.

WORD BUILDER

L I F E
 F I F E
 F I R E
 F I R M
 F O R M

LETTER CHANGE

- | | | | | | | | | | |
|-----|---|---|---|---|-----|---|---|---|---|
| 1. | — | W | — | I | 13. | — | P | — | S |
| 2. | — | F | — | N | 14. | — | V | — | B |
| 3. | — | J | — | U | 15. | — | D | — | I |
| 4. | — | U | — | F | 16. | — | H | — | W |
| 5. | — | I | — | T | 17. | — | B | — | H |
| 6. | — | N | — | A | 18. | — | K | — | U |
| 7. | — | R | — | O | 19. | — | G | — | C |
| 8. | — | X | — | V | 20. | — | M | — | X |
| 9. | — | C | — | I | 21. | — | A | — | K |
| 10. | — | L | — | R | 22. | — | O | — | E |
| 11. | — | L | — | R | 23. | — | E | — | M |
| 12. | — | T | — | P | 24. | — | S | — | G |

WORD MAZE MATCH PUZZLE

KEYWORD KWIZ

To find the Keyword fill in the blanks in words 1 through 10 with the correct missing letters to the correspondingly numbered squares in the diagram.

KEYWORD:

| | | | | | | | | | |
|----|----|----|----|----|----|----|----|----|-----|
| 1. | 2. | 3. | 4. | 5. | 6. | 7. | 8. | 9. | 10. |
| | | | | | | | | | |

- | | |
|-----------|------------|
| 1. STAI _ | 6. _ASTE |
| 2. _ATER | 7. B_NDS |
| 3. C AMP | 8. LO_ER |
| 4. SHA_E | 9. PLA_E |
| 5. BE_TS | 10. CLAS _ |

HERRMANN RECORDINGS, POSTHUMOUSLY!

The greatest composer for science-fiction and fantasy films, hands down, was Bernard Herrmann, who died last December, hours after completing a film, *Taxi Driver*.

Herrmann gave us the extraordinary scores for such films as *The Day the Earth Stood Still*, *Mysterious Island*, *Fahrenheit 451*, *Journey to the Center of the Earth*, *The Seventh Voyage of Sinbad*, *Jason and the Argonauts*, and more—including many of the Hitchcock thrillers.

While film-music buffs will never be satisfied with the incomplete recordings of his work, much of the Herrmann genius for the macabre and terrifying and suspenseful is on disc, and still available. Best news of all, perhaps, is that new recordings are still being released. The score of *It's Alive* is promised for summer release; *Taxi Driver* came out in April; and a new collection of British scores, conducted by Herrmann, has recently reached record counters. The new collection contains a suite from the H.G. Wells masterpiece *Things To Come* (music composed by Sir Arthur Bliss), some of which has never been recorded before. The Bliss composition is powerful and stately and, with an augmented Herrmann orchestra and under his expert direction, it is both a musical and stereo treat.

The following is a partial list of the recordings available (not including his serious works—symphony, opera, chamber music—and some non-SF scores):

THE GREAT BRITISH FILM SCORES (conducted but not composed by Herrmann) London SPC 21149. Includes the suite from *Things to Come*.

TAXI DRIVER—new suspense film. Arista AL 4076.

CITIZEN KANE—in the Gerhardt film scores series. Includes *Beneath the Twelve-Mile Reef*. RCA ARL 1-0707.

THE FANTASY FILM WORLD OF BERNARD HERRMANN. Includes *Journey to the Center of the Earth*, *The Seventh Voyage of Sinbad*, *The Day the Earth Stood Still* (a milestone "electronic" score), and *Fahrenheit 451*. London SP 44207. There is also a prerecorded quadraphonic open reel tape, and it is probably the most thrilling thing ever released in quad. If you're a quad-deck owner, you *must* have this.

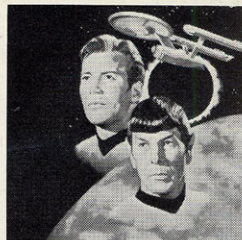
THE MYSTERIOUS FILM WORLD OF BERNARD HERRMANN. Includes *Mysterious Island*, *Jason and the Argonauts*, *The Three Worlds of Gulliver*. London SPC 21137.

THE BATTLE OF NERETVA—a recent release from a war film. Entract ERS 6501—ST.

THE GREAT MOVIE THRILLERS—music for Alfred Hitchcock films, including *Psycho*, *North by Northwest*, *Vertigo*, *Marnie*.

THE SEVENTH VOYAGE OF SINBAD—reissued from the original masters on Reissued By Request Label LP 130001. The original pressing is one of the collectors' items, fetching prices over \$300 on the collectors' market. This reissue is of fair engineering quality and in the \$6 price range. There is also a European re-release of this score on United Artists, but it will probably be found only in import stores or sections. ★

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